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Issue 193 25th November 1992 UK £2.50 US $4.95 CAN $5.75

FREE POSTER

DOCTOR WHO MAGAZINE™

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THE ANDROID INVASION

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Plus:

What is 'real' *Doctor Who*?

The return of Controversy Corner!

48

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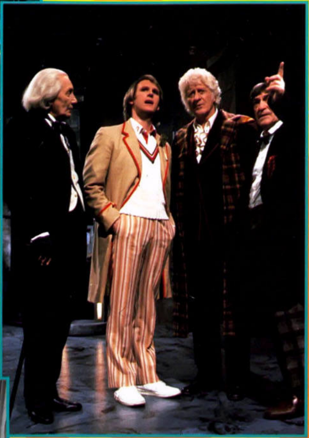
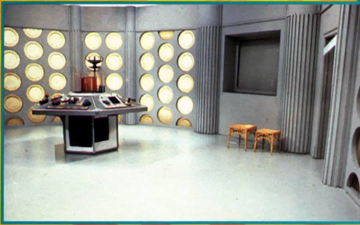
THEY ARE ONE OF THE MOST OLDEST AND MOST POWERFUL RACES IN THE COSMOS



THEY HAVE EXTRAORDINARY POWERS OF REGENERATION



THEY USE UNBELIEVABLE TECHNOLOGY...

THEY ARE *THE TIME LORDS OF GALLIFREY*

DOCTOR WHO MAGAZINE

Discover all there is to know in this definitive guide - *The 1992 Doctor Who Magazine Winter Special.*
On sale 3rd December 1992
from all good newsagents and specialist comic shops!

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It's back to the Sixties this month as Gary Russell flicks through the new hardcover book which takes a detailed look at that era, and takes a wander through the novelty of Titan's *The Master's of Luxor*. Plus – the chance to win copies of both books! Also, John Ainsworth enters the Fanzine Trap!

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> *"Killing me isn't going to help you – and it isn't going to do me much good either".*
> The Doctor'
> *The Face of Evil*

It's convention season here in the UK again! Late September saw Colin Baker, Nicola Bryant and Mary Tamm wowing the crowds at PanoptiCon and by the time you read this, Jon Pertwee will have been weaving his magic at TARDIS in Durham. Then there's Space Mountain, Who's Seven, ManoptiCon, Blue Box . . . and *next* September there'll be a huge event in London, in which **Marvel UK** will be playing some part. Keep that month free, and we'll all be having a good time!

Meanwhile, if you already receive satellite television via the Astra services in the UK, you can be enjoying *Doctor Who* six times a week from November 1st, courtesy of UK Gold. More news on that inside.

Happy times and places (I've always wanted to say that . . .)

Gary

THIS ISSUE'S POSTER: *THE SONTARANS*
by
PETE WALLBANK

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The last instalments of this classic Sixties strip by David Whitaker and Richard Jennings to be printed in **Doctor Who Magazine** – but for the next set of adventures, read the very first issue of our sister publication **Doctor Who – Classic Comics,** on sale in two weeks!

Conventioning Editor: **Gary Russell**
Office-bound Designer: **Peri Godbold**
Very Nice Person: **Louise Cassell**
Spidey's Friend: **Tim Quinn**
Fast-moving Production: **Chris 'n' Jules**
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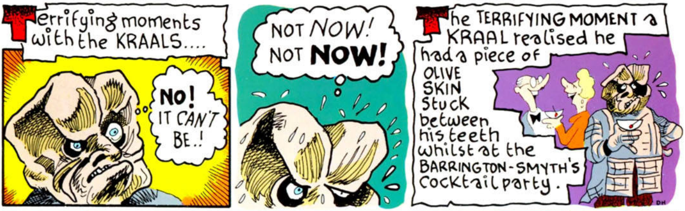
Thanks this issue to: Roy Castle, Brian Hodgson, Vicky Thomas, Simon Sadler, Marcus Nickinson, Paul Barnett, John Gorman, Adrian Rigelsford, Peter Darvill-Evans, Alun Harris, David J Howe, Michael Richardson, *In Vision* and Una McCormack.

Doctor Who? by Tim Quinn and Dicky Howett


Terrifying moments with the KRAALS....
NO! IT CAN'T BE..!
NOT NOW! NOT NOW!
The TERRIFYING MOMENT a KRAAL realised he had a piece of OLIVE SKIN stuck between his teeth whilst at the BARRINGTON-SMYTH'S Cocktail party.
DH

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Gallifrey Guardian

UK GOLD SCHEDULE WHO FOR SIX DAYS A WEEK

Tom Baker, one of the many stars of *Doctor Who* to be seen on UK Gold. Photo © BBC

Although the BBC themselves do not seem to want to acknowledge the popularity of *Doctor Who* their new joint venture with Thames TV, the satellite station UK Gold, clearly does appreciate programme. UK Gold are to show *Doctor Who* every weekday, plus a weekend compilation!

In a move undoubtedly destined to make them popular with *Doctor Who* fans throughout Great Britain, the new satellite 'repeats' station UK Gold are planning to strip *Doctor Who* across the week at 5.30pm every day for the foreseeable future.

On Sunday mornings at 9.00 'till 11.00am a compilation adventure will be aired; usually whatever complete four-part story has been transmitted during the previous week, but if no four-parter has been shown, then a different *Doctor Who* story will be 'compiled' instead.

UK Gold is due to launch on November 1st and will be transmitted on the Astra 1B satellite. Anyone who already receives Astra stations such as Sky One will automatically receive UK Gold because, until January 1st 1994 at the earliest, the station will be totally free. Revenue will be obtained via advertising, although *Doctor Who* episodes will *not* be broken for adverts - unlike its previous satellite/cable existence on SuperChannel and BSB.

Derek Lewis, one of the controllers of UK Gold told **Doctor Who Magazine** that *Doctor Who*'s popularity was one of the reasons that the channel elected to give it such prominence in the schedules.

Tony Iffland from BBC Enterprises, who handles the sale to the station of BBC programmes, explained that he could not say exactly which stories UK Gold would have access to until BBC2's *The Late Show* team have made a decision as to which stories *they* wish to have for future repeats. (Anything destined for terrestrial transmission is denied to UK Gold for two years). However he guarenteed that every Doctor would be well represented on the new channel. Iffland could not confirm whether *Doctor Who* would be transmitted chronologically but thought it "unlikely", so that fans of each era would see something they liked as quickly as possible.

As yet, *The Late Show* have not made a final choice of stories due to be repeated on BBC2 next Janary apart from the new colourised version of *The Dæmons*, but it seems likely that Dalek, Cybermen and Master stories will be initially held back from UK Gold. With *The Late Show* also funding the colourisation restoration of other Pertwee adventures like *Terror of the Autons*, *Doctor Who and the Silurians* and *The Ambassadors of Death* it also seems unlikely that those adventures would immediately go to the satellite broadcasters.

However, that still leaves a majority of *Doctor Who* stories available to UK Gold and with November 1st rapidly approaching, it will be exciting to sit down on Monday 2nd at 5.30pm and see exactly which story is transmitted first.

Doctor Who has not had the most successful of runs on UK satellite/cable stations in the past. In the mid-Eighties when Super-Channel was launched, the early Philip Hinchcliffe/Tom Baker episodes were aired but inconsistent scheduling made them difficult to keep

UK Gold intend to keep fans of every era of *Who* happy with their repeats.

track of. When BSB was launched a few years later, that company acquired the rights to the programme and began transmitting them chronologically, as well as holding a special weekend devoted to showing nothing but the programme.

In November 1990 BSB were absorbed by Sky TV to form BSkyB and *Doctor Who*, along with most BBC series, quickly disappeared from the schedules.

However, with programming such as *Bergerac, EastEnders, Neighbours, The Bill, The Duchess of Duke Street, Tenko, Juliet Bravo* and *The Brothers* (all of which feature *Doctor Who* actors as well!) to support it, as well as *Doctor Who*, UK Gold looks set to stay.

DWM will carry up-to-the-minute details on stories the service plans to show as soon as that information becomes available.

DOWN UNDER

The Australian broadcasters, ABC, currently have no plans to screen *Doctor Who* during the remainder of 1992 - which means that this year is one of the rare ones during which nothing of the programme has been shown since Australia first began broadcasting it in 1964!

The reason for this is that the department which has jurisdiction over the scheduling of the show, the Children's and Education Department, are currently seeking a new time slot, feeling that the previous 5.30pm slot has not worked.

However, Polygram, distributors of BBC Home Video have announced a further batch of releases. Three new videos will be out in November, *The Masque of Mandragora, The Claws of Axos* and *The Pertwee Years*. All three retail at $29.95. Meanwhile Polygram are currently looking at *Shada* to try and find a format in which to release it.

Polygram also handle BBC Records and Cassettes and so the *Doctor Who - The Missing Stories: Evil of the Daleks* and *The Macra Terror* audio collections will also be out in November.

The National Australian *Doctor Who* Convention for 1993 is called *Control - Whovention II* and will take place in July '93 with at least one guest from the UK, and possibly more. For further information on the event, write to: Control, PO Box 223 Wentworth Building, Sydney University, NSW 2006.

Dallas Jones

BOOK NEWS

Alister Pearson has recently completed covers for next May's re-issues: Ian Marter's *The Enemy of the World* and Terrance Dicks' *Carnival of Monsters*. Two other books of Dicks' are being re-jacketted in June, *The Time Warrior* (Pearson's eightieth Target cover) and *The Keeper of Traken*.

There are still no confirmed dates for the release of the novelisations by John Peel of either *Evil of the Daleks* or *Power of the Daleks*, but Target/Virgin are hoping for a Spring '93 release.

Alister Pearson dislays the new cover to *The Enemy of the World*.

LECTURE TALKS

The latest series of *Doctor Who* lecture weekends, organised by Teynham Productions takes place on November 14th/15th at the Gulbenkian Theatre on the University of Canterbury campus.

Tickets are available still from 081 868 8834 and confirmed guests now include Doctors Four and Six, Tom Baker and Colin Baker, along with companions William (Ian Chesterton) Russell, Mary (Romana) Tamm, writer Terrance Dicks, Visual Effects designer Mat Irvine, monster maker Sue Moore and *Battlefield* director Michael Kerrigan.

BITS AND PIECES

Some of you may remember the name David Burton, an actor from Sussex who apparently claimed he was the "new *Doctor Who*" (see DWMs 179 & 180). Well, it seems possible that he was in some way connected with independent film/TV series makers Handmade Films who apparently put in a bid to produce the show a year or so back! Clearly they were unsuccessful but that didn't seem to stop Mister Burton and his claims...

Meanwhile, whilst the BBC don't want to make new *Doctor Who* (or show very much of the old ones!), it is interesting to see them co-producing a new SF series with Gerry (*Thunderbirds*) Anderson with Mentorn Films.

January 1993 sees the last in the series of *Blake's 7* tapes from BBC Home Video. Replacing that regular set of releases will be the other classic Seventies fantasy series created by Terry Nation, *Survivors*. All three series will be released, with covers by Barry Jones, and they start in May. March next year will see a couple of *Out of the Unknown* tapes released. *Out of the Unknown* was a BBC anthology series similar in style to America's *The Twilight Zone*.

►

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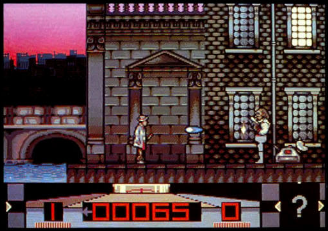
DALEK ATTACK!

At September's big *Doctor Who* convention in Coventry, PanoptiCon, Alternative Software unleashed an early version of their new *Doctor Who* computer game, *Dalek Attack* on an unsuspecting public!

Like most arcade-type games, the new adventure is set on various levels and pits the Doctor (choose from Patrick Troughton, Tom Baker or Sylvester McCoy, complete with individual title sequences!) against Davros and his marauding army of Daleks, Ogrons and Robomen. Companions available to assist the computerised Time Lord are Ace, a UNIT soldier or K9.

The game travels from London to Paris, New York, Tokyo and even Skaro itself and involves the characters collecting the various tools and weapons needed to thwart the Daleks. At PanoptiCon self-confessed computer game-illiterate DWM editor Gary Russell spent many fruitless hours desperately attempting not to get blown to pieces by aggressive Ogrons and when, on one occasion he finally blew two Daleks up, he was dismayed to learn that he had only completed a fraction of the adventure! Needless to say younger and more experienced folk were soon zapping their way around the game. "It's brilliant" said Matthew Lewis of Harpenden, whilst Luke Joseph and Sue Reynolds from Liverpool reckoned it was "one of the very best we've played. Better than the Turtles! with far more realistic graphics - the characters and monsters really look like who they're meant to be!"



The reaction from the PanoptiCon attendees was very important to Alternative Software. Sales Manager David Watkins was overjoyed at the positive response the game received and was surprised how many stopped off to play it. "The response was quite amazing," he said, "it totally surpassed our expectations."

Dalek Attack can be played as either a one-person (Doctor) or two-person (Doctor and Companion) game and comes in two formats; a 16-bit version at £16.99 and a cheaper 8-bit version at £7.99. It will be available on most home computer formats, including IBM PC, Spectrum, Commodore 64, Amstrad, Atari ST and Amiga.

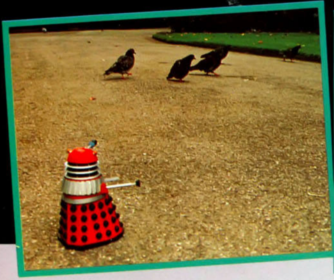
Dalek Attack is to be launched on November 29th, just after the show's Twenty-Ninth anniversary and to help celebrate, in the next DWM you can win not only copies of the game for the system of your choice but our first prize... well, just wait and see!

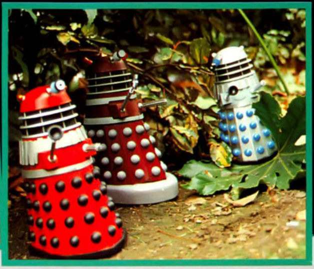
DALEK MODEL KITS!

The new Dalek model kits are now available from Amarang/Comet Minatures! They are available in various versions - the first being a kit which you can build any Dalek from the Sixties. To be released in January is another version from which you can make a Movie version but it will come with various extra attachments which will allow you to make up any of the other variations.

Comet sent over three of the chaps for us to look at and we took them for a walk around a London Park where they happily tried to exterminate the pigeons!

The first kits are now in model, toy and specialist shops, costing around the £20.00 mark.





BEYOND THE TARDIS

COMPILED BY
DOMINIC MAY

Obituary: Actor **Paul Tomany** died on 26th July aged thirty-five after a sudden illness. He had played Major Husak in Season Twenty-Six's *Battlefield.*

Doctors: Following his tour in *Death and the Maiden*, **Colin Baker** will be appearing with Jenny Powell in pantomime at the Weymouth Pavilion in *Dick Whittington* between 19th December and 9th January. Colin has recently become involved in a theatre production company putting on plays in the North East.

Sylvester McCoy is one of the story-tellers in the second series of *Harum Scarum*, which explores the world of children's picture books on BBC1 this Autumn.

Companions: Further to last issue, **Nicholas Courtney** continues his tour with Eric Sykes in *The 19th Hole*. This has been written by Alf Garnett creator Johnny Speight based on the TV series and Nick plays the President of the golf club. Amongst the cast is **Alan** (various Ice Lords) **Bennion.** Known dates are (please check with the Box Office [telephone numbers]): week commencing **26th October** - King's Theatre, Southsea [0705 828282]; w/c **2nd November** - Theatre Royal, Brighton [0273 28488]; w/c **9th November** - Ashcroft Theatre, Croydon [081 688 9291]; w/c **16th November** - Festival Theatre, Chichester [0243 781312].

An unsuspecting **Frazer Hines** was the victim of Michael Aspel and the big red book in a recent recording of *This Is Your Life.*

Sarah Sutton's performance as stage manageress Wendy in Simon Gray's *With Two Lumps Of Ice* (see **DWM 190**) is set to be screened on BBC2 on 9th December.

Both **Bonnie Langford** and **Sophie Aldred** participated in *Shop Assistance*, a celebrity fund raising event held at London's Covent Garden on 12th September, in aid of The Terrance Higgins Trust. Sophie was apparently offered the job as the *Blue Peter* presenter replacing Yvette Fielding but declined the position, allowing Anthea Turner to take the job. Don't forget to catch Sophie in *Melvin and Maureen's Music-A-Grams.*

Producers: Despite *Eldorado's* teething problems, **Verity Lambert's** Cinema Verity continues to prosper with further series of *So Haunt Me, May To December* and *Sam Saturday* all in the pipeline plus two further projects in development with Peter Bowles' production company. Channel 4 has also commissioned Cinema Verity to produce *Comics* by Lynda La Plante about a murder on the alternative comedy circuit.

The letters page of *The Stage* was recently enlivened by a difference of opinion between two correspondents. The first was former *Blake's 7* producer Vere Lorrimer, who wrote in defence of *Eldorado*, claiming that it needed time to settle down and acquire its audience. Two weeks later, former *Who* producer **Peter Bryant** added humorously to the debate: "Vere Lorrimer's sturdy defence of *Eldorado* (September 3) was a shining example of the kind of dogged British spirit that got us into Dunkirk in the first place. However, I would advise caution in the future - more like that and he could be asked back to take it over."!!!

Script Editors: Douglas Adams' fifth novel in the *Hitch-Hiker* 'trilogy', *Mostly Harmless*, was published in hardcover during October.

Writers: Season Two of **Pip and Jane Baker's** *Watt On Earth* should now be on air with three-hundred-year-old Watt causing more problems for Sean and his family. Guest stars include **Angela Bruce** (*Battlefield's* Brigadier Bambera), **Edward Peel** (*Dragonfire's* Kane) and **Davyd Harries** (*The Armageddon Factor's* Shapp).

Directors: *An Unearthly Child* director **Waris Hussein's** film *Clothes In The Wardrobe* is being screened as part of this year's London Film Festival during November.

John (*Keys of Marinus*) **Gorrie** has followed his *Rumpole of the Bailey* assignment with a further two hour Ruth Rendell mystery, *Talking To Strange Men*. Filming has been taking place in Hampshire and Avon.

The new series of *Trainer* includes the work of *The Wheel in Space's* **Tristan De Vere Cole**, while the latest series of *Casualty* has had contributions from **Michael** (*The Awakening*) **Owen Morris** and **Alan** (*Greatest Show/ Ghost Light/Survival*) **Wareing**.

Paul Bernard, former *Z-Cars* director and a Pertwee veteran responsible for *Day of the Daleks, The Time Monster* and *Frontier in Space*, celebrated his 40 years in theatre, film and television as a director, designer, producer and writer by mounting an exhibition of his work at the Bletchingley Centre Gallery in Surrey for a fortnight during late September.

The fourth series of Zenith North's *Byker Grove* is currently on BBC1. Still at the helm as both producer and director is *Resurrection of the Daleks/ Attack of the Cybermen's* **Matthew Robinson.**

Miscellaneous: Lewis Fiander, who played Tryst in *The Nightmare of Eden*, returned to his native Australia in 1987 and is currently appearing as Firmin in the Melbourne production of Andrew Lloyd Webber's *The Phantom of the Opera.*

Cult comic strip hero The Karkus aka actor **Christopher Robbie** appeared in *Hecuba* by Euripides during September at the Gate Theatre, Notting Hill.

Rani actress **Kate O'Mara** has written a follow-up to her first novel *When She Was Bad* entitled *Good Time Girl*, which should see publication during 1993. She lately played Eve in *Cain* by Lord Byron at the Minerva Studio, Chichester, which was directed by Sir Peter Hall's son, Edward.

The latest *Doctor Who* CDs have been issued this month by Silva Screen Records Ltd. They are the remastered *Doctor Who - The Music Vol I* and *Doctor Who - The Music Vol II*. Both come with extra tracks not previously available on the vinyl versions and we have *TEN* sets to give away, courtesy of Silva Screen, in this *FREE* competition! Just put your answers to the questions below on a postcard or the back of a *sealed* envelope and send it off to: Music Magic, *Doctor Who Magazine*, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX. Don't forget to tick the box declaring whether you want CDs or casettes.

Entries should reach us by 7th January 1993. Usual Marvel competition rules apply and multiple entries will be recorded over!

1: Who composed the *Doctor Who* theme tune ?

....

2: Who composed the unusual electronic score for *The Sea Devils* in 1972?

....

3: What is the name of the department who composed much of *Doctor Who*'s incidental music during the Eighties?

....

Name: ....

Address: ....

....

....

.....................................**Date of Birth:** ....

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☐ Please tick here if you do not wish to receive details of any special offer or new products. SC 0033

MAKING THE MOVIES

Roy Castle

In the first of an irregular series looking behind-the-scenes of the Sixties Dalek films, Marcus Hearn talks to Roy Castle who played the big screen version of Ian Chesterton in *Dr Who and the Daleks*.

"One of the great highlights of my career was the Royal Variety Show in 1958. I was a nobody who was given an opportunity and I just stole the show. I became an overnight success."

Roy Castle is justifiably proud of sustaining that success to become one of Britain's best-loved television entertainers. Since the early Seventies, millions of children have been regularly tuning in to *Record Breakers*, the BBC show his name has become synonymous with. Once though, Roy was part of a very different long-running success when he played Ian Chesterton in the film, *Dr Who and the Daleks*.

Born in 1932, Roy has had a lifetime in showbusiness and his voice has the mid-Atlantic tinge common to so many of the old school of British television personalities. Turning professional in 1953 he became a stooge for Jimmy James and Jimmy Clitheroe before the 1958 Royal Variety Show catapulted him to fame. With such a prolific career behind him, it's almost embarrassing to ask about the mere six weeks he worked on *Dr Who and the Daleks* some twenty-seven years ago.

"Actually, the interest has never died," he reassures me. "There have always been lots of people interested in it, and there are *Doctor Who* societies of course. Whilst I'm only a small part of it, I've been approached many times to go and do talks and things like that. I've never been able to go; I've always had other commitments and I just did the one film really."

He hesitates when I ask how he began acting, perhaps because the label 'actor' simply isn't descriptive enough for the man once called 'Britain's Sammy Davis Jnr'.

"I started as a song and dance man as a little boy and joined a concert party when I was about ten. It was song and dance in the variety halls that introduced me to the theatres. I've never been a fully fledged actor, though I've done a few acting parts and I feel quite capable of acting. I actually had quite a bit of training as an actor in America. They were all quite impressed, but my life just hasn't gone in that direction."

Ian Chesterton (Roy Castle) finds his way into the Dalek city barred.

There's a hint of regret in his voice, perhaps, I wondered, brought on by the pressures of having such a high media profile. "No, no. I like the job, and I know that you can't have both. You can't be a well-known personablity and have anonymity. It's not possible."

FIRST MOVIE

Roy's cinema debut was an appearance in *Dr Terror's House of Horrors*, an Amicus/Paramount co-production released in 1964. "Oh right, yes! That was my first film. They always said that I should be the guy for the next *musical* but the first film I got was a horror film, and then the sci-fi one!"

In a rôle close to his heart Roy played a young jazz musician. These were the days of cheap and cheerful, fast turnaround feature films. The competing menace of youth culture was accounted for in the casting of Roy alongside flamboyant DJ Alan Freeman. Experienced old hands Peter Cushing, Bernard Lee and Donald Sutherland headed the cast while Roy and Alan played the teenagers. "Freddie Francis was the director of that one, and I think that was his first time directing. I'd done plenty of television before that and he chose me. I actually got the part because the famous trad-jazz player Acker Bilk had a heart attack. He was originally going to do it."

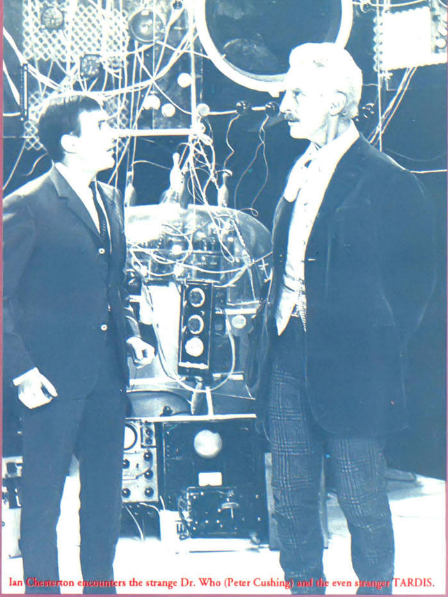
Does he think that today's public would associate him with horror films? "I don't know really, it all depends on what they think of my trumpet playing!"

After acting alongside Alan Freeman in a film where he meets a sticky end at the hand of a Haitian god, Roy's next venture was even more bizarre. "I didn't audition for *Dr Who and the Daleks*, I was just asked. However, I'd seen the television shows so I knew the Daleks well."

The *Doctor Who* films had a notorious disrespect for the show's history, so I wondered whether Roy had examined William Russell's television portrayal of Ian Chesterton, the character he was about to take on. "No, no. I think that's sometimes a bad idea. I sat down with the producer and Gordon Flemying, the director, and we worked it out between us. I wanted to bring my personality to it, rather than copy someone elses.

"I actually found that filming was about the easiest part of my showbusiness career, although we were under pressure – we had to get in and get on with it! They had to do it in a short time to make it a viable proposition. Having said that, there was a very big set – one of the biggest in the studio I think. I was impressed with that."

It was on the largest film stage in Europe (29,750 square feet on Stage H at Shepperton Studios) that Roy was reunited with the actor playing Doctor Who. "Peter Cushing is a lovely man," he affirms, with genuine respect. "He's very serene, very calm and a supreme actor. I learnt such a lot from him. I remember the way he would take advantage of lighting and things like that. He could keep his eyes in the shade of a light until he made an action he wanted to impress you with. He could lift his eyes up, *just* that much, until the light caught his pale blue eyes. That was very, very striking and impressed me a lot. He had all these things worked out.



Ian Chesterton encounters the strange Dr. Who (Peter Cushing) and the even stranger TARDIS.

"We were such a happy crowd, and there was such a happy atmosphere. There was only one time when Gordon Flemying got really fraught, and that was after a big explosion when one of the Daleks forgot to turn his light out! We could only do it once – they just couldn't afford to film the scene again."

Ian and Barbara (Jennie Linden) help the Thals reclaim the planet Skaro.

The TARDIS crew set out to defeat the Daleks, aided by the peace-loving Thals.

SCRIPTS

The late Milton Subotsky, the film's co-producer, once said – "The script is the most important thing in film-making – the script and the film editing. The direction is not that important." Roy doesn't agree.

"No. No, I think that's wrong," he opinioned assertively. "I think the director can make a bad artist look good, and a good artist look bad. Everything was discussed and nothing was ad-libbed because the director really has got to pull all the strings – he really has to be in command. The way a good film really evolves is through total involvement and discussion. It's total enthusiasm all round which brings out the best scripts."

So were the traces of Stan Laurel in his performance deliberate? "Well, I do Stan Laurel impressions. I didn't consciously do it in the film but I think it might just have been natural."

The Daleks featured in the film were redesigned from their television counterparts. They stood at five feet eight inches and came in a variety of shocking liveries, suitable for exploiting the film's Technicolor.

"I don't want to blow anything, but they were very simple indeed," Roy recalls. "They used to get extras, out of work dancers or somebody like that in the Daleks. There was nothing tricky at all; you just had to push with your feet, switch the lights and move the proboscis."

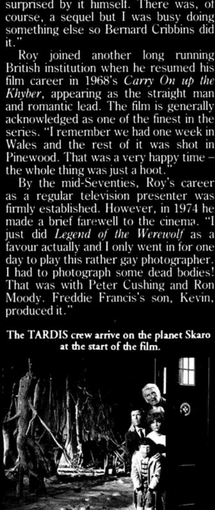
Was there any work undertaken to publicise the release of the film? "Well I don't remember there being a premiere – I think it just escaped! It wasn't those kind of days, or that kind of picture though was it? I think it was a smaller picture."

It was a great commercial success though. "Oh yeah! Terrifically – I think Milton Subotsky might even have been surprised by it himself. There was, of course, a sequel but I was busy doing something else so Bernard Cribbins did it."

Roy joined another long running British institution when he resumed his film career in 1968's *Carry On up the Khyber*, appearing as the straight man and romantic lead. The film is generally acknowledged as one of the finest in the series. "I remember we had one week in Wales and the rest of it was shot in Pinewood. That was a very happy time – the whole thing was just a hoot."

By the mid-Seventies, Roy's career as a regular television presenter was firmly established. However, in 1974 he made a brief farewell to the cinema. "I just did *Legend of the Werewolf* as a favour actually and I only went in for one day to play this rather gay photographer. I had to photograph some dead bodies! That was with Peter Cushing and Ron Moody. Freddie Francis's son, Kevin, produced it."

The TARDIS crew arrive on the planet Skaro at the start of the film.



Does he ever get embarrassed when his old films are shown on television? "It doesn't embarrass me – it just makes me laugh. It makes all the people where I live laugh as well. When I go into the local shop they all say, 'Oh, your son was on television last night!' My children bought me a video of the *Doctor Who* film for my birthday. They bought me my *Carry On* picture as well and they threaten to show them if I'm a naughty father!

"I would have been extremely pleased had my career gone into film acting. I've had a fabulous time – everything I've done has been different. Sometimes you can get typecast as a film actor and your life can become a bit boring."

There's been nothing remotely boring about Roy's work as a presenter of *Record Breakers*. Over the years the show has seen him creating a new world record by parascending under ten bridges on the river Thames. Other unusual stunts include being called upon to fly the English Channel standing on the wing of a bi-plane.

"*Record Breakers* has been running for twenty years now, and it's up again this year for it's twenty-first series. It's actually nine weeks a year though. You pick up stories in the summer, when people are tyring to break records for charities and things like that. We only have one day in the studio per show. We have one rehearsal day, then two studio days when you do two shows. We have to rehearse both studio days in one day. We finish up with nine or ten programmes in the space of five or six weeks."

Roy's self effacing humour cannot camouflage his recent tragedy. For the first time, the public face falls away and he talks about the terrible price he is paying for years spent in smokey jazz clubs. "I was diagnosed as having lung cancer some time ago and they reckon it was through passive smoking. I think everybody should know, and be made aware that non-smokers can contact this because of other people's smoking."

Cancer was a cruel irony for a man who once cited good health as his most cherished possession. At the time of this interview he was still undergoing painful chemotherapy and felt weak as a result. Unsure of his future, and suffering the painful side effects of the treatment, his commitment to taking part in an interview was touching.

More recently, the future has looked brighter, and Roy has started beating the cancer that once threatened his life. Although he still hasn't got an entirely clean bill of health, he feels he can now look back on his experiences and draw something positive from them. "In the end I feel privileged," he recently said. "First of all I've been able to highlight the real, not the assumed anymore, dangers of passive smoking. Then, I've been able to pass on the attitude that you must have to this cancer that everybody used to give in to."

With work completed on the latest series of *Record Breakers*, it seems Roy Castle is back on the road to good health. In his familiar rôle of television presenter, Roy Castle the film actor must seem like a long distant memory. Does he have any regrets about choosing television over a possible film career?

"No, no, no." His voice drops and he pauses thoughtfully. "It's not a good idea to have any regrets."

◆

The film version of the TARDIS crew: Ian (Roy Castle), Dr. Who (Peter Cushing), Susie (Roberta Tovey) and Barbara (Jennie Linden).

What the PAPERS SAID

The story where we left it: Tom Baker had graduated from playing dogs and horses to *Doctor Who*. A psychiatrist had claimed that the programme "was probably responsible for an epidemic of spider phobia amongst young children" and *The Daily Telegraph* was warning readers of "a poisonous vegetable from outer space". Could things get any sillier?

At *The New Statesman*, *Doctor Who*'s fourteenth season was no laughing matter; in fact it was all a communist plot! "No sooner was the tousled time lord home again from some dim mumbo jumbo in 15th century Italy, where he saved the Renaissance from a take-over by the benighted congregation of one Demos (the name was presumably a veiled right-wing joke), than he was bustling along to his local nuclear reactor in pursuit of a fossilised hand 150 million years old." John Sturrock, writing on 15th October 1976, was the man providing the inside information.

"This is sheer allegory of course: our society would not be at risk from *The Hand of Fear* if the only available source of energy had been the Lots Road power station. But then *Dr Who*, with his tweedy clothes and whimsical hardware, has always been on the side of alternative technologies. Once this seemed like parsimony on the BBC's part, refusing to cough up too much for special effects; we can recognise now that it is really ideology."

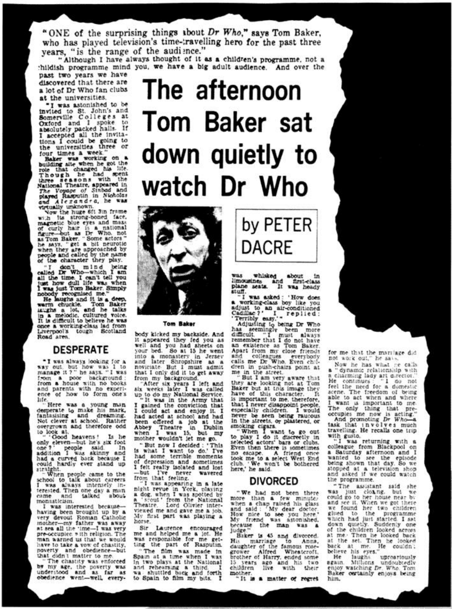
Tom Baker, however, was keeping a more level head: "I wouldn't be seen dead in a pantomime," he told *The Guardian*'s Nancy Mills. "I'm not going to rip off our *Doctor Who* audience. Anyway, Aladdin's Lamp is nothing 'compared to my sonic screwdriver!" He loves making charity appearances and recently earned £1,000 for one charity. 'I can do about a hundred autographs an hour,' he smiles, 'but I like to talk to the children as well. They like little gags – like signing 'To Paul, who on earth is Tom Baker?' I'm not interested in the jaded reactions of parents to *Doctor Who*. I've never heard a really revolutionary remark from adults. But little children – their imaginative reactions mesmerise me.'"

Elisabeth Sladen discovers the power of nuclear reactors as well as old fossils in *The Hand of Fear*. Photo © BBC

The Guardian's Peter Fiddick, meanwhile, was noting some of the programme's positive aspects. Writing on 1st November, he noted that *Doctor Who* "mostly shuns the fake moralising of more portentious space-operas like *Star Trek*, and quite right, too, and offers instead two key qualities: the best special effects of any television programme, bionic or invisible, tossed out week after week with astonishing nonchalance: and a sense of humour that keeps the whole exercise well in its place.

"That was the one reason why one feared the departure of Sarah Jane Smith, last of a string of female sidekicks, who exited last week to the Great Write-Out. I have a certain sympathy with the argument that these ladies have served successive Doctors as stereotyped Little Women boosting the Great Male Ego, but Sarah, in both Elizabeth Sladen's perky performance and the scripts she progressively earned, got a sight nearer to subverting the omnipotence than Robin ever did for Batman."

The press also had its fair share of ladies out to subvert omnipotence, and they didn't come much more formidable than the late Jean Rook. In *The Daily Express* of 11th February 1977, The First Lady of Fleet Street demanded "Who do



"ONE of the surprising things about *Dr Who*," says Tom Baker, who has played television's time-travelling hero for the past three years, "is the range of the audience."

"Although I have always thought of it as a children's programme, not a childish programme mind you, we have a big adult audience. And over the past two years we have discovered that there are a lot of Dr Who fan clubs at the universities.

The afternoon Tom Baker sat down quietly to watch Dr Who

by PETER DACRE

"I was astonished to be invited to St. John's and Somerville Colleges at Oxford and I spoke to absolutely packed halls. If I accepted all the invitations I could be going to the universities three or four times a week."

Baker was working on a building site when he got the role that changed his life. Though he had spent three seasons with the National Theatre, appeared in *The Voyage of Sinbad* and played Rasputin in *Nicholas and Alexandra*, he was virtually unknown.

Now the huge 6ft 3in frame with its strong-boned face, magnetic blue eyes and mass of curly hair is a national figure—but as Dr Who, not as Tom Baker. "Some actors" he says, "get a bit neurotic when they are approached by people and called by the name of the character they play.

"I don't mind being called Dr Who—which I am all the time. I can't tell you just how dull life was when I was just Tom Baker. Simply nobody recognised me."

He laughs and it is a deep, warm chuckle. Tom Baker laughs a lot, and he talks in a melodic, cultured voice. It is difficult to believe he was once a working-class lad from Liverpool's tough Scotland Road area.

DESPERATE

"I was always looking for a way out, but how was I to manage it?" he says. "I was from a poor background: from a house with no books and parents with no experience of how to form one's life.

"Here was a young man desperate to make his mark, fantasising and dreaming. Not clever at school. Rather overgrown and therefore odd to look at.

"'Good heavens! Is he only eleven—but he's six foot one?' people said. In addition I was skinny and had a curved back because I could hardly ever stand up straight.

"When people came to the school to talk about careers I was always intensely interested. Then one day a man came and talked about monasticism.

I was interested because—having been brought up by a very devout Roman Catholic mother—my father was away at sea all the time—I was very pre-occupied with religion. The man warned us that we would have to take a vow of chastity, poverty and obedience—but that didn't matter to me.

"The chastity was enforced by my age, the poverty was understood and as far as obedience went—well, everybody kicked my backside. And it appeared they fed you as well and you had sheets on your bed. So at 15 he went into a monastery in Jersey and later Shropshire as a noviciate. But I must admit that I only did it to get away from my background.

Tom Baker

"After six years I left and six weeks later I was called up to do my National Service.

"It was in the Army that I gained the conviction that I could act and enjoy it. I had acted at school and had been offered a job at the Abbey Theatre in Dublin when I was 15, but my mother wouldn't let me go.

"But now I decided: 'This is what I want to do.' I've had some terrible moments of depression and sometimes I felt really isolated and lost—but I've never wavered from that feeling.

"I was appearing in a late night revue in York, playing a dog, when I was spotted by a 'scout' from the National Theatre. Lord Olivier interviewed me and gave me a job. My first part was playing a horse.

Sir Laurence encouraged me and helped me a lot. He was responsible for me getting the part of Rasputin.

"The film was made in Spain at a time when I was in two plays at the National and rehearsing a third. I was shuttled back and forth to Spain to film my bits. I was whisked about in limousines and first-class plane seats. It was heady stuff.

"I was asked: 'How does a working-class boy like you adjust to an air-conditioned Cadillac?' I replied: 'Terribly easy.'"

Adjusting to being Dr Who has seemingly been more difficult. "I must always remember that I do not have an existence as Tom Baker. Apart from my close friends and colleagues everybody calls me Dr Who. Even children in push-chairs point at me in the street.

"But I am very aware that they are looking not at Tom Baker but at this image they have of this character. It is important to me, therefore, that I never disappoint people, especially children. I would never be seen being raucous in the streets, or plastered, or smoking cigars.

"When I want to go out to play I do it discreetly in selected actors' bars or clubs. Even then there is sometimes no escape. A friend once took me to a select West End club. 'We won't be bothered here,' he said.

DIVORCED

"We had not been there more than a few minutes when a chap raised his glass and said: 'My dear doctor. How nice to see you here.' My friend was astonished, because the man was a judge."

Baker is 45 and divorced. His marriage to Anna, daughter of the famous rose-grower Alfred Wheatcroft, brother of Harry, ended some 15 years ago and his two children live with their mother.

"It is a matter of regret for me that the marriage did not work out," he says.

Now he has what he calls a "dynamic relationship with a charming lady art director." He continues: "I do not feel the need for a domestic scene. The freedom of being able to act when and where I want is important to me. The only thing that pre-occupies me now is acting."

And promoting *Dr Who*—a task that involves much travelling. He recalls one trip with gusto.

"I was returning with a colleague from Blackpool on a Saturday afternoon and I wanted to see the episode being shown that day. So we stopped at a television shop and asked if we could watch the programme.

"The assistant said she was just closing, but we could go to her house near by and see it. When we got there we found her two children glued to the programme which had just started. I sat down quietly. Suddenly one of the children looked across at me. Then he looked back at the set. Then he looked back at me. He couldn't believe his eyes."

He laughs uproariously again. Millions undoubtedly enjoy watching *Dr. Who*. Tom Baker certainly enjoys being him.

Photo © BBC

you think you are, scaring my innocent child?

"What has gone wrong with the innocent teatime thrill of watching *Dr Who?*" Ms Rook asked. "Aged three, my son used to watch *Dr Who* at mother's knee. At four he squinted from behind my back. Five, he was under the armchair. Now he is pushing six. And when, last Saturday, he told me three times, before noon, that he didn't want to watch *Dr Who* at 6.20pm I accepted that psychologically, he'd come upon something slimy and monstrous … I blame myself for not noticing the extremely nasty turn with this cult, 14-million-viewer TV programme has taken since, I gauge, last year's Sutekh episode. In which, your scalp may stir to remember, *Dr Who*'s girl assistant was stalked through a snapping, crackling autumn wood by two 7ft., grey-bandaged Egyptian mummies. Twin Frankensteins who would have put the wind of heaven up Peter Cushing.

"Where I have gone wrong – and the time switch to a later 6.20 should have warned me – is in not realising that *Dr Who* is no longer suitable for children. And that it has grown out of a rubber monster show into a full, scaley, unknown horror programme. Compared with it, an old Hammer movie wouldn't crack toffee."

It was Robert Holmes who drew the short straw in the production office and answered Ms Rook's questions. Meeting her in the prop warehouse in Acton he defended his work by saying "Of course it's no longer a children's programme. Parents would be terribly irresponsible to leave a six-year-old to watch it alone. It's geared to the intelligent 14-year-old and I wouldn't let any child under ten see it."

Ms Rook went on to note, perhaps rather unkindly, that "Mr Holmes is tall, grey-haired, and bloodless, in a cape-shaped fawn mac. He looks like Sherlock Holmes playing Dracula. He reads Poe, Arlen and Bradbury in bed.

"Watching last Saturday's episode, I accept that *Dr Who* is nerve-wrenching, spine-gripping, and now totally grown up. I find I have 40-year-old friends who can't watch it.

"It's a great TV achievement. But I wonder if this inflated, ex-children's programme is over stretching itself to 15ft rats. And worshipping its own, uninhibited cult."

"The cult wasn't to be uninhibited for much longer. *The Talons of Weng-Chiang* (the story featuring the rat to which Ms Rook referred) arguably marked the end of *Doctor Who*'s most disturbing era. With the benefit of foresight, *The Times*'s Stanley Reynolds would have been pleased. "The period charm of Victorian London is caught well enough," he wrote on 28th February. "Also the prejudices of the time. One wondered how much of a good influence this might be on the young. But *Dr Who* has changed. It is no longer for the very young. Lela, for example, is much the sexiest space-mate the Doctor has ever had and these stories are much more complicated than in previous series.

"*Dr Who*, we are told, is now aimed at the intelligent 14 year old. Personally, I find the new *Who* more interesting, but it has rather spoiled the quiet of a Saturday evening. Where the little ones used to be silent they are now full of questions, puzzlement, and, I think, boredom. It is something of a shame."

The Lively Arts documentary *Whose Doctor Who?*, which described the making of *Talons,* was presented by Melvyn Bragg and broadcast on 3rd April ►

Pyamids of Mars **raised a few eyebrows with the First Lady of Fleet Street, the late Jean Rook, who took exception to the Egyptian mummies. Photo © BBC Video**

◄ 1977. The other two viewing options that night were Franco Zeffirelli's *Jesus of Nazareth* and the John Wayne movie *The High and the Mighty*. Stewart Lane of *The Morning Star* didn't exactly feel spoilt for choice. "In *Whose Dr. Who*, BBC2's *The Lively Arts* last Sunday, some of us found a refuge from 'Jesus' on one side and John Wayne on the other," he wrote on 9th March.

"Producer Tony Cash gave us an entertaining look back through 13 years of our galaxy's most famous Time Lord ... Unfortunately Mr Cash got us mixed up with educational psychologist John Miller, who really went a bit over the edge in trying to relate *Dr. Who* to his own work. Even worse, we had the head of an intensive care unit, Dr Sherwood Jones, with his team, making flattering noises about the 'similarities' between the manner in which *Dr. Who* tackled his problems and the unit theirs!

"Really, Mr. Cash, *Dr. Who*'s hocus pocus is quite engaging in its on right, without trying to embellish it with some mumbo jumbo relationship with the real world."

With Graham Williams in the producer's chair and the violence and horror levels toned down, Season Fifteen began with *The Horror of Fang Rock* in September 1977. Clive James, always more of a *Star Trek* fan anyway, didn't think the occasion important enough to postpone his holiday. Standing in as television critic of *The Observer* was Richard Boston who, on 29th September wrote: "There are adjectives that television critics do not often need to call on, and they are by no means required for the new *Doctor Who* series (BBC1). Having watched the programme man and boy these past few decades I can say with confidence that this series is below standard. The pace is painfully slow, the characterisation wooden, and the dialogue is made of baked beans. Nevertheless, there is a special kind of pleasure to be derived from sitting at home and watching one actor being paid to say to another actor things like 'Have you taken leave of your senses?'"

Next up was *The Invisible Enemy*, a story which aroused a lot of press interest. Stanley Reynolds of *The Times* was keeping a very close eye on things. On 10th October he noted that "Last season *Dr Who* switched on its appeal to the intelligent 14-year-old level. Plots became more complicated, the young trendy girls who previously accompanied the Doctor were replaced by Leela, a sex symbol. She is also a bit of a Women's Movement sort; a militant is Leela and she kills with the ease of a Royal Marines Commando. In the current story, *The Invisible Enemy*, now halfway through its four-week run, a malignant virus has struck a space station. Some evil force is attempting to take the station, and undoubtedly the universe, over.

"There is a satiric note however. Leela cannot be put under the influence. She is too savage. 'All instinct and intuition', the Doctor explained. Perhaps she is not a bow to the Women's Movement after all; maybe the leggy Leela is there for the dads and the more earthy 14-year-olds, rather like those appalling rhythmic girls who practise dancing each week on *Top of the Pops*. Of course the return of the Daleks is all *Dr Who* needs; what the *Top of the Pops* dancers need is something else, but that is neither here nor there."

On 24th October *The Daily Mail*'s Shaun Usher was back on the programme's side. Or was he? "Generally *Dr Who* (BBC1) spins things out, but the final episode of *The Invisible Enemy* was positively crammed with incident.

"Director Derrick Goodwin and his team worked hard on the special effects, but *Star Wars* it isn't.

"Its basic appeal is founded not so much on science fiction, as in being a sophisticated version of those endless games kids play, ducking down and bobbing up around furniture or bushes, pointing things at each other and making zapping noses.

"There are jokes and nudges for the adults – Bob Baker and Dave Martin, writers of this chapter, tipped their hats to *Fantastic Voyage* and devised a charming robot dog punningly named K9.

"But along with the monsters and scientific spell-casting, the fun is in grown-up Tom Baker going along with the pretence. Like the leader of any infant school gang, he's the one who always refuses to be killed."

Louise Jameson,
possibly auditioning for Pan's People?
***Image of the Fendahl* Photo © BBC**

Possibly riled at the prospect of further comparison with those *Top of the Pops* dancers Pan's People, Louise Jameson decided to call it a day. On 7th November *The Times* reported that "Louise Jameson, aged 26, who has appeared as a space traveller in *Dr Who* on BBC1 for the last two years, is to leave next month to concentrate in her stage career."

Louise Jameson was 'married off' at the end of *The Invasion of Time*, Season Fifteen's final story. For Peter Dunn of *The Sunday Times* it was the end of an era. On 11th March 1978 he lamented: "The latest *Doctor Who* ended with the Sontarans routed, Gallifrey saved and threatening noises from the programme's producers about writing out the Doctor's mate, Leela. Fathers who have elbowed their offspring aside each Saturday evening to gaze upon the fawn-legged lady are invited to join the latest protest movement, SOL – Save Our Leela."

Shortly after, on 5th May, another *Who* companion was justifying her decision to reveal rather more than her legs in the magazine *Girl Illustrated* some years earlier. Katy Manning was unabashed in admitting to one reporter "I did it for the money. I was skint. I'd had two good holidays abroad, three months out of work – and to top it all, the VAT man was after me. So why say no when an offer like that is manna from heaven?"

Katy, who at least kept a pair of lamé boots on when posing with a curiously uninterested Dalek, said "I'd never pose for full frontal pictures. Anyway, why should there be a fuss about my going topless? To catch a glimpse of anything you'd pretty well have to put me under a microscope!"

Now what would the intelligent 14-year-olds make of that? ◄►

NB: All spelling and grammatical innaccuracies in quoted passages are as they were in the original reports.

Marcus Hearn

THE FEATURE FILM?

November 1976 was, of course, significant for the occasion of *Doctor Who*'s Thirteenth anniversary. However, it also saw the announcement of plans to return the concept to the big screen, from where it had been absent for ten years.

On 25th November, Tom Baker told *The Daily Mail*'s Martin Jackson that he planned to star in *Doctor Who Meets Scratchman*; a feature film with a tentative release date of Christmas 1977. Things weren't going to plan though ... "It's been a saddening and frustrating experience," he told Mr Jackson. "The British film industry seems to be closing down, yet here is a film which entails absolutely no risk. With millions of viewers on TV each week, we have a guaranteed cinema box-office, and you would have thought the British film industry would have snapped it up. But I couldn't get a single studio interested. We did have an approach from Hollywood, but I wanted this to be a British film.

A script, by my former companion Ian Marter, was already prepared and an agreement with horror film veteran actor Vincent Price had been struck. Tom Baker and prospective director James Hill (previously notable for some of the best-loved episodes of *The Avengers*) were even willing to accept no wages, but a percentage of any profits.

The Sunday Mirror printed an interview in which Tom told Keith Fisher "I am determined to make the film somehow. So maybe *Dr. Who* fans might like to invest a few quid and become shareholders? The budget is around £500,000 which means fans gambling a fiver each."

By the following summer Tom had cause to regret his non-too-serious proposal. On 18th July 1977 *The Evening Standard* reported that "*Doctor Who* has received sacks of mail from his fans, and all the letters contained money. But sadly for Tom Baker he has to send all the money back. This extension of his superior powers from merely travelling through time to magnetically drawing pound notes towards him arose through a misquote in a newspaper."

The Standard revealed that the British Board of Film Finance had offered to provide half the necessary money. "Baker mentioned this in an interview, but the remark came across as an appeal to his fans for funds. They quickly proved what a loyal bunch they are and he received eight thousand letters containing varying amounts. They have come from children, from parents, from grandparents. Baker was amazed, but when he inquired into the legitimacy of raising money, even inadvertantly in this way, he was told he would have to send the lot back. He was advised that he should have started a company, advertised shares, and promised a dividend."

Leela (Louise Jameson) encounters Mister Sin (Deep Roy) in Robert Holmes' classic *The Talons of Weng Chiang* - one of a stream of *Doctor Who* adventures that Jean Rook of *The Daily Express* found disturbing. Photo © BBC Video

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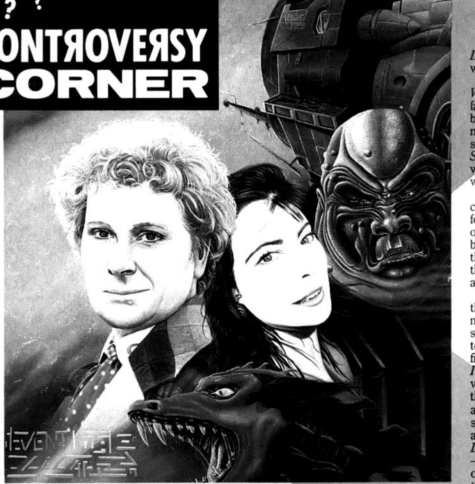

Colin Howard's interpretation of *Slipback*, the 1985 Radio 4 serial starring Colin Baker and Nicola Bryant.

Recent publications from Virgin Books such as John Peel's *The Gallifrey Chronicles* and Jean-Marc Lofficier's *The Terrestrial Index* have contained ideas about the *Doctor Who* universe which have not been based on televised *Doctor Who* stories. Whether these ideas have any value will no doubt be debated by fans for some time. However, in order to debate those ideas we need to ask first of all what constitutes 'true' or 'canonical' *Doctor Who?*

Canonical *Doctor Who* is those stories which are authoritative in providing the 'facts' on which other ideas about the show can be based. Without a doubt, the television series is canonical. It is also the bench mark against which other *Doctor Who* stories are measured. So, for example, not only is the story *The Daleks* canonical but a history of the Daleks cannot just ignore the rather inconvenient fact that at the end of this, their very first encounter with the Doctor, they were apparently wiped out.

Most other stories which are not regarded as canonical should be treated as imaginary. They may be good stories, perhaps even better than some canonical stories, but in the final analysis, they are untrue. However, between the two extremes of canonicity and imaginary, there is a grey area of stories that are apocryphal. These are not stories which are untrue but which are told in such a way as to damage their claim to be canonical. An apocryphal story may still be helpful in piecing together the history of the *Doctor Who* universe, but if parts of that story contradict canonical events, then the canonical events take precedence. Imaginary stories would include those in World Distributors *Doctor Who* Annuals, whilst the novelisation of *The Daleks* by David Whitaker with its fictitious first two chapters would be an example of an apocryphal story.

Until recently, it was possible for fans to rely on the principle that only stories which appeared on television had official status. John Peel follows this line in *The Gallifrey Chronicles* so that to him, the uncompleted and unshown Tom Baker story *Shada* is irrelevant. In *The Terrestrial Index* however, Jean-Marc Lofficier not only includes *Shada* in his Earth history but also Ace's destiny as recounted in the novelisation of *The Curse of Fenric!*

The advent of *The New Adventures* series of books, which specifically sets out to continue the series from the end of the last televised adventure *Survival*, has made the problem worse. Does *Doctor Who* live on in book form, or is the *Timewyrm* series of no more relevance than the novel *Prime Directive* is to the *Star Trek* Universe?

The 'TV-only' approach is at least clean and tidy but also rather limiting. It would probably not be followed if the stories were transferred to the big screen in the same way that *Star Trek* has been. In that case, is there any reason why the Colin Baker story *Slipback*, which is a transfer to radio, should not be regarded as canonical? The problem, of course, is to decide what should be seen as canonical without just relying on personal taste.

Clearly, to be regarded as either canonical or apocryphal, a story must be officially sanctioned by the makers of *Doctor Who*, the BBC, which effectively rules out fan fiction publications. Also, the primary aim of the story should be the story itself. Stories with an ulterior motive such as the Walls Ice Cream *Sky Ray Space Adventure Book* published in 1966 would therefore automatically be excluded. Beyond these two points, any *Doctor Who* story should try to comply with the following criteria.

The first is that of plausibility: *Doctor Who* is a series which deals with the fantastic but generally in a way which is believable. *Doctor Who* does not deal in magic or flights of fancy. A *Doctor Who* story which was the equivalent of *Lost in Space*'s *The Great Vegetable Rebellion*, with its giant walking and talking carrot, would fail on this point.

The second of the criteria is that of continuity. This is not so much a slavish following of the past as a general feeling of consistency with what has gone before. In other words, a story in which the Doctor is revealed to have been Jack the Ripper might find it hard to be accepted as canonical.

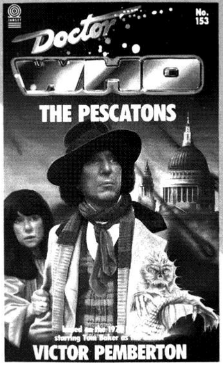
These points are only guidelines but they do provide a means of evaluating the many non-TV appearances of the Doctor so that we can decide whether we need to take them seriously or not. The two films *Dr. Who and the Daleks* and *Daleks' Invasion Earth: 2150 AD* are so wildly at variance with the concept of the series that they cannot be accepted even as apocryphal re-tellings of the original stories. Similarly, it would be difficult to accept the 1974 stage play *Seven Keys To Doomsday* or the most recent *Doctor Who – The Ultimate Adventure* as anything other than imaginary: both of them fail the continuity test.

By comparison, the 1965 stage play *Curse of the Daleks*, whilst not the world's greatest piece of drama, fits into the continuity quite well. Written by David Whitaker, *Doctor Who*'s first story editor, and Dalek creator Terry Nation, it also solves the question of how the Daleks survived the end of *The Daleks*. A slight problem with dates aside (*Curse* is set in 2179, *after* the apparent date of the second Dalek story *Dalek Invasion of Earth* of 2164), *Curse* provides a useful addition to the *Doctor Who* canon.

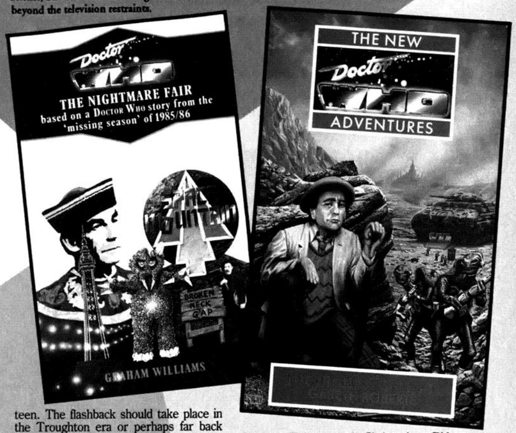
The radio play *Slipback* should also be included. It fulfils all the tests of canonicity except for its clash with the continuity set up in the Peter Davison story *Terminus*, where an explosion in a spaceship's engine is shown to have caused the Big Bang that created the universe. In fact, not only is the explanation given for the Big Bang in *Slipback* just as good but we should recall that Eric Saward, the writer of *Slipback*, was also the script editor of *Terminus* and was probably aware that both stories dealt with the same event. Perhaps the answer is that events combined to cause the Big Bang in the same way that Nitro and Glycerine can combine to create a different sort of big bang!

The only other major audio *Doctor Who* story is *The Pescatons*, originally released by Argo records in 1976 and recently re-released on CD. In this Tom Baker story, the Doctor and Sarah Jane Smith are pitted against the evil Zor, a giant shark with a penchant for world conquest. On the face of it, there is no reason why *The Pescatons* should not be a canonical story and yet its inclusion is disputed. Jean-Marc Lofficier rejects it in *The Terrestrial Index* but without giving any reasons. Ironically Target Books, who published Lofficier's guide, included it as part of the official book series implying that they *do* regard it as canonical.

The difficulty with *The Pescatons* is that although written for Tom Baker's Doctor, the character of the Doctor seems to be that of Patrick Troughton. So, the Doctor at one point distracts a Pescaton by singing 'Hello Dolly' to it; later, he plays his piccolo in a manner very reminiscent of Troughton's famous recorder. The flashback sequence is also very difficult to place in the Tom Baker era. The Doctor implies that his visit to Pesca took place 'a long time ago' which must place it sometime during Tom Baker's first season. Unfortunately, most of that season is a continuing story with no obvious gaps in which to place this first encounter with Zor. None of these points are sufficient for *The Pescatons* to be treated as an imaginary story but they raise sufficient doubts for it not to be completely canonical. The Target novelisation of last year deals with some points (the piccolo sequence is removed and the flashback sequence features a Doctor which could easily be either Hartnell or Troughton) but adds a few new problems of its own (the TARDIS is seen to take off like a space rocket and one of the minor characters, Professor Bud Emmerson, an amateur astronomer, has invented a super-telescope able to see the planet of Pesca despite it being situated in the outer galaxies). Like the record, the book is written in such a way as to damage the story's credibility. On the other hand, there is no reason to doubt the authenticity of the basic plot. Probably the best thing to do, therefore is to treat *The Pescatons* as apocryphal and ignore the inconsistencies. The main part of the story can then be placed between *The Seeds of Doom* and *The Masque of Mandragora* in the gap between Seasons Thirteen and Fourteen. The flashback should take place in the Troughton era or perhaps far back before the very first *Doctor Who* story *An Unearthly Child.*



***The Pescatons*, Victor Pemberton's novel based on his 1975 record adventure which cleared up some continuity problems but created a few fresh ones.**



***The Nightmare Fair*, one of the 'Missing Stories' of Colin Baker's second full season, and *The Highest Science*, one of the forthcoming *New Adventures* both of which stretch the format of *Doctor Who* beyond the television restraints.**

Turning now in more detail to the Target novelisations, we need to remember that today's books are a far cry from the one-hundred-and-twenty-six-page efforts published monthly in the Seventies. Even then, extra information would occasionally appear which made sense of something which on television had not. For example, the Tom Baker story *The Face of Evil* depends on a previous unseen adventure in which the Fourth Doctor encounters the computer Zoanon. As with *The Pescatons*, there seemed no opportunity for this to have happened. However, in the novelisation, Terrance Dicks places it quite logically during Tom Baker's debut story, *Robot*, and since Dicks wrote that story, there seems no reason to disagree. Perhaps he then stopped off at Pesca on his way back to UNIT HQ. . .

More recent novelisations, particularly those of the Sylvester McCoy era, need to be treated with greater respect. Usually penned by the original writer, they often contain details which seem to have been deleted from the televised version rather than added to the book. I certainly hope that if Ace is formally written out of the series either in a future TV episode or alternatively in *The New Adventures*, that the epilogue to the novelisation of *The Curse of Fenric* is not forgotten.

One set of novelisations deserves special consideration; the *Missing Episodes* series. These three books, *The Nightmare Fair, The Ultimate Evil* and *Mission to Magnus* are novelisations of the scripts which, but for the 1985 hiatus, would have formed Colin Baker's second season as the Doctor. Nevertheless, apparently together with stories by Robert Holmes and Christopher Bidmead, all these stories would have been produced. Like the Tom Baker story *Shada*, these three exist in a form which can be evaluated and have their own slot in the programme's history. They therefore satisfy the canonicity tests and can be accepted into the canon. However, someone might have come up with an explanation of how, in *The Nightmare Fair*, the Doctor is seen to use his sonic screwdriver which had been destroyed four years previously in the Peter Davison story, *The Visitation!*

Finally, we must turn to *The New Adventures* from Virgin Books. Unlike the *Star Trek* series of novels, which have never had any official status nor the care in producing them which would have merited it, *The New Adventures* both aim to continue the *Doctor Who* series and to develop it. So far, they have succeeded very well with stories which are recognisably *Doctor Who* without being mere pastiche. Whether it will be possible to continue to do so is another question. If *Doctor Who* does not return to television in the near future, what will happen? Will it be possible to take the series off in a new direction without it becoming self-indulgent? Alternatively, will it become so hemmed in by BBC constraints that it becomes repetitive and dull?

There are other items which could be included in the *Doctor Who* canon or at least treated as apocryphal. What about the *Dalek Chronicles* from *TV Century 21* currently being reprinted in **DWM** and the new **Doctor Who Classic Comics**? Are the comic strips which have been produced over the years imaginary stories or not? The answer lies with the programme's fans: what do we regard as true *Doctor Who*?

Geoffrey Cotterill

OFF THE SHELF

Gary (Old Man) Russell takes a nostalgic trip back to his younger days, by looking at a couple of books that examine *Doctor Who* in the Sixties. . .

I'm not entirely convinced about the variable validity of Titan Books' (once-again) ongoing series of *Doctor Who – The Scripts* books. I could see the point to some extent of *The Tribe of Gum* because it was the very first story. *The Daleks* was a good idea because the Target novel by David Whitaker was at such odds with the transmitted adventure. But both *The Tomb of the Cybermen* and *The Talons of Weng-Chiang* seemed superfluous to requirements – both could be paired with Target novels that were, essentially, fair records of what went out and, quite frankly, are more interesting to read.

Therefore when the news broke that the series was being relaunched with *The Master of Luxor* I thought this was a step in the right direction. Whilst Virgin Books are concentrating their novels on the Seventh Doctor's persona, Titan had a really good opportunity to plough through the myriad of unused scripts lying around and relaunch this particular series with a bent in this direction. However, with *The Dæmons* next month (where the Target novel is quite accurate for the most part), Titan seem to be contradicting themselves.

TIME MEDDLING

But, what of *The Masters of Luxor* then? Well. . . Firstly – if you *are* going to print Script Books, why not reprint the script? Yes, the books do have to appeal to a wider audience than die-hard fans, but I somehow doubt that they will. *Luxor* has the added incentive of being the first ever unmade *Who* story, so it has a certain amount of pulling power, but I'm sure fans would prefer the warts and all version that Anthony Coburn actually wrote. Casual punters aren't going to notice name changes from Sue or Suzanne instead of Susan; or the Doctor referring to Ian as 'Ian' rather than 'Chesterton'. But series editor John McElroy has seen fit to play God and go through Coburn's script and make such alterations. Dutifully, he points out he's done this in his notes at the back, fearing that the casual readers would be confused. But surely the alterations will infuriate fans who, especially with a 'new' story like *Luxor*, are interested in what Coburn wrote – not McElroy's self-appointed 'script editing'. Casual readers probably won't even notice this script jars with established identities of the period! There was much criticism of Titan's initial four script books because, instead of reprinting the scripts, they were verbatim transcripts of the transmitted stories. By that right, I don't believe *Luxor* should not have been tampered with in any way.

But to the story itself – were we cheated out of a classic Hartnell tale, from a season that already possesses a great many apparent classics? Or was the fact that this was replaced by the astonishingly similar *The Daleks* (ie a lost, empty metallic city, strange robots, dying humanoids from the 'other' civilisation, atomic bombs about to be detonated at the end. . .) a definite bonus? Well, that can be looked at in two ways. Firstly, we should be grateful that *The Daleks* was made, because without it, *Doctor Who*'s popularity would never have sustained twenty-seven years of television. Secondly, the story that formed Terry Nation's yarn is far more interesting! As a six-part adventure, *The Masters of Luxor* drags quite considerably around the middle, with some astonishingly obvious sequences of padding – the 'women' are taken to be experimented on, then taken away again, then returned to be experimented on, then taken away . . . you get the idea!

The first episode (I assume/hope that the chapter titles McElroy uses are Coburn's and not something he's invented!) *The Cannibal Flower* is great, with solid pacing, great mystery and decent characterisation. Without doubt, Coburn's brilliant story telling keeps the adventure going but I can't help feel that it ought to have been a four-parter, tightening up on the rather run-around middle episodes. The fact that it *is* six parts is, by the way, a further nail in the coffin of that old adage that *Doctor Who* was initially only due to run for thirteen weeks. With this adventure at six episodes, Coburn's previous stone-age story at four and Whitaker's *The Edge of Destruction* at two it seems rather unlikely that the season was due to end on a one-part story!

Of all the *Doctor Who – The Scripts* published so far, *The Masters of Luxor* is the most worthy, the most interesting and, despite the unnecessary tampering, the most fascinating. I only hope and pray that Titan turn out a few more gems like this rather than regurgitating stories that Target/Virgin have previously covered pretty successfully.

IN TOO DEEP?

To a confirmed "the Sixties *Doctor Whos* weren't that great" believer such as myself, I greeted the news of Virgin Books' *Doctor Who – The Sixties* with a great deal of apprehension. After occasionally yawning and frequently grimacing at the innacuracies of Peter Haining's over-hyped ramblings and even *Doctor Who – The Early Years* a few years back, I doubted this tome would be much better. With the combined knowledge of Stephen James Walker and David Howe behind it, I suspected the book would vary from rather pedantic minutæ and trivia spotting through to intense debating such things as whether Story Three was *The Edge of Destruction, Beyond the Sun* or *Inside the Spaceship!* To say I was pleasantly surprised is an understatement.

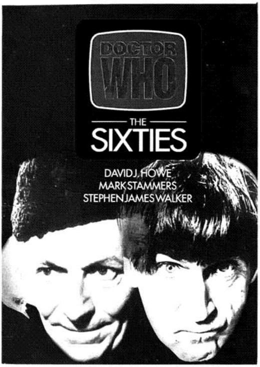
Whilst there is a degree of the above, it is by no means the dominant thread of the narrative. Instead, it is a pure documentation of the initial setting up and subsequent creation of *Doctor Who* between 1963 and 1969. It is lavishly illustrated by photographs, some so rare that they're worth the cover price alone, and all so freshly laid out (Mark Stammers clearly putting his all into this book rather than last month's *The Monsters* which he also worked on). This will probably rank as the ultimate book on the subject and actually I hope it does – because after spending several pleasant days dipping into and mentally ingesting the facts 'n' figures contained in it, I never, ever want to read anything else again about the monochrome days of the show! And I probably won't need to, because everything I could need is here! Obviously, new facts emerge all the time and every time **Doctor Who Magazine** or a fanzine uncovers another 'forgotten' celebrity of the Sixties, another aspect of the book will

DOCTOR WHO
THE SCRIPTS
THE MASTERS OF LUXOR
Anthony Coburn
Edited by John McElroy

become outdated. But I seriously do doubt there's much anyone can say to dispute the facts in the book, only add to them.

Doctor Who – The Sixties is a rich vein of previously untapped *Doctor Who* encyclopedic knowledge and undoubtedly has a right to sit proudly on any fan's bookshelf, or indeed any general TV Historian's bookshelf, than all the other large format *Doctor Who* books ever issued put together!

Now, sit back and wait for *Doctor Who – The Seventies, Doctor Who – The Eighties* and, if we're very lucky, one day – *Doctor Who – The Nineties*! It'll be worth it.



THE FANZINE TRAP

TIME
MATRIX
DOCTOR WHO

Thanks to all the editors who sent in their 'zines. Unfortunately, the trap can only hold so many. Hopefully we'll be able to catch the ones that got away next time around! Now, enough of the waffle and on with the 'zines.

Time Lines (£2.00 from 173 Coalshaw Green Road, Chadderton, Oldham, OL9 8JS). 50p from the sale of each copy of this A5 'zine goes to the Cot Death Research fund. The most recent issues have focussed on *The Trial of a Time Lord* season, including reviews of each story and contributions from many of the actors who appeared in the season. These include Colin Baker, Anthony Ainley, Bonnie Langford, and Linda Bellingham.

Morbius – The Untold Story (£1.50 from John Pettigrew, 10 Milton Road, Windygates, Fife, Scotland, KT8 5DQ). This A5 fanzine is a forty-page novella about – go on guess… Morbius. Set before his execution, the story tells of Morbius's rise and fall in Gallifrey's own poll of polls. A well written story that was asking to be told.

Eye of Harmony (£2.00 from Leslie P. Hollis, 40 Cotterhills Lane, Alum Rock, Birmingham, B8 3ER). This new 'zine is very much in the traditional reviews, fiction and bad artwork vein. However, it's quite witty in places, particularly the Sabalom Glitz interview. Also includes a photograph of Kristian Schmidt from *Neighbours!*

Seventh Door Fanzines (SAE to The Secretary, 29 Clovelly Drive, Southport, PR8 3AJ). Seventh Door are an amateur group who publish *Matrix* and *Silver Carrier.* The latter is an A5 fiction 'zine containing a variety of short stories by different writers and the former is an A4 'zine featuring both topical reviews and retrospective pieces. I particularly like the idea of the regular *Sounds of the Sixties* feature in *Matrix,* which reviews the adventures that only exist on audio tape.

The Exploits of Dokter Ooh! – The Adventures of a Insipid Time Lord (£1.50 from Archangel Media, PO Box 1111, Edinburgh, EH7 5JN). As the title would suggest this is a humour 'zine! No articles, just short fiction such as *Revenge of the Aleguard* starring Dokter Ooh 6 and Wel Bushed. The stories are accompanied by some equally amusing illustrations by Nigel Thomas. A bit slim at only twenty A5 pages but nevertheless, quite a worthwhile purchase.

Sunday Frontios (SAE to 5 Briery Bauks, The Pleasance, Edinburgh, EH8 9TE). Another very witty, Edinburgh based A4 'zine which according to the cover blurb of Issue 2 is "Fandom's Favourite" and also "more enjoyable than a trip to the psychic circus…!" Golly! Tends to revolve very much around fans and fandom rather than the actual programme.

John Ainsworth

The Masters of Luxor, the latest _Doctor Who - The Scripts_ book is out this month and to celebrate, we have _TEN_ copies to give away in this _FREE_ competition, courtesy of Titan Books. Just put your answers to the questions below on a postcard or the back of a _sealed_ envelope and send it off to: Luxor Luxury, _Doctor Who Magazine_, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX.

Entries should reach us by 7th January 1993. Usual Marvel competition rules apply and multiple entries will be dealt with by the Perfect One!

1: Which actress played the Doctor's grand-daughter?

……………………………………………………………………

2: How many _Doctor Who_ adventures were shown on BBC Television between 1963 and 1969 (not including repeats)?

……………………………………………………………………

3: Which was the first ever _Doctor Who_ novelisation, published in 1965?:

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Name: ……………………………………………………………

Address: ………………………………………………………

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…………………………………**Date of Birth:** ……………………

Doctor Who - The Sixties, is out this month and to celebrate, we have _FIVE_ copies of this hardbacked book, signed by the authors, to give away in this _FREE_ competition, courtesy of Virgin Books. Just put your answers to the questions below on a postcard or the back of a _sealed_ envelope and send it off to: Super Sixties, _Doctor Who Magazine_, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX.

Entries should reach us by 7th January 1993. Usual Marvel competition rules apply and multiple entries will be sent through a time warp!

1: Which actress played the Doctor's grand-daughter?

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…………………………………**Date of Birth:** ……………………

BRIEF ENCOUNTER

Toy

He'd been feeling hopelessly nostalgic, awash with the past. He wasn't sure *why* he was disturbed by it. Perhaps it was the leafing through the history books, or the excitement about the hunt? Or perhaps he was just indulging in the unreality of it all; the way the past felt so near, yet intangible, like a recent daydream.

It had prompted him to do uncharacteristic things, things he now regretted. Like finding the small stuffed toy, the relic of his boyhood. He hadn't even been sure if it still existed; had been surprised by the leap of joy he experienced upon finding it amongst discarded schoolbooks. Then he had left for the Library, but had hardly crossed the square before a whimsy drew him back. Still, silly to retrace steps (as he had been metaphorically doing all morning). He kept going, strode briskly down the marbled staircase, between elegant Tuscan columns, then across another square and there he was, back home. Easy. He secreted the stuffed animal in the folds of his robe and took it with him to the Library, as if needing to constantly remind himself that he had once been a small, if overly studious, boy. An assurance that his childhood existed.

His feeling of unease increased as the morning wore on. He heard the excited shouts as the hunters set off, but chose not to join the farewell party. He looked at the toy often, squeezed it, as if to confirm its solidity. A fleeting, almost adolescent, yearning for identity wreathed around him. Ghosts of the past flitted between the shelves of books. And something about the toy disturbed him. The ragged edges of the ears, the frayed tail, the faded, discoloured material. Its state of disrepair should have been a source of comfort.

It wasn't. The object only provoked obscure questions that he was still struggling to formulate. And then the Library became busy. Scholars, browsers, bureaucrats needing information, and he had momentarily forgotten his folly.

Now, as afternoon lapsed towards evening, he felt shame, panic. The toy, so carefully hidden, was gone. He felt the tension and despair of imminent discovery. What if they saw through his mask? How they would delight in exploiting this crack in his armour, the fancifulness beneath the dry, sardonic nonchalance. And what if the mask proved to be all there was? He shivered, and again cursed the ridiculous immaturity of his thoughts. He resumed his desperate search. The toy *had* to be somewhere.

A faint sound beyond the heavy wooden door made him pause. He quickly raised himself from his position, crouched, peering under the shelves. What excuse could he make if caught? The noise again. A familiar shuffling gait complete with the tapping of a stick. That old devil the Portreeve, he thought, he's announcing himself. His approach was not usually so noticeable. He *wants* me to hear. A guarded smile flickered across his lips. The footsteps stopped directly outside.

Silence. There was no knock. He stepped away from the shelves and softly opened the door.

"Ah, Shardovan!" The voice was old, cracked, gentle. Shardovan could not help another smile at the old man's feigned surprise. "You have not joined the hunt?"

"Librarians find fresh air . . . distasteful. Mustiness is more sustainable."

Those eyes, so alive, so burning with intelligence, belying his age, twinkled mischievously. "Indeed? I wonder if I would join them if my limbs were strong again?"

He would not. Shardovan knew it. For much the same reasons that Shardovan himself would not. The whole enterprise, resurrected from antiquity, was somehow surrounded with the stench of . . . what? Artificiality?

The old man raised a finger, as if his memory had just been jogged. "Ah, I seem to have come by something during my studies this morning. Must have picked it up when I visited the Library earlier." The Portreeve pulled the toy from one voluminous pocket. "Which child could this belong to?"

Shardovan paused for an instant, but decided to continue with the game. His world seemed so insubstantial today that he was afraid that one tug of a thread might cause the entire web to dissolve.

"I'm sure I can find out," he replied, taking the toy a little too eagerly. There was a commotion from the courtyard. "The hunters return," said Shardovan unnecessarily, happy to distract attention from the object in his hand.

"Yes. I have a feeling they've caught something substantial." The old face creased in a smile.

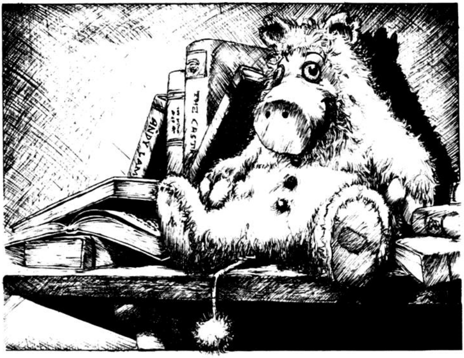
A moth flitted between them and settled on the door jamb. It caught both their attentions. Shardovan raised a hand, but the palm merely hovered over the creature, trembling slightly, unable to strike. The insect fluttered away, unharmed.

"We have much in common," wavered the Portreeve's old voice gently. "Too much respect for life."

They were staring into each other's eyes, and for a moment Shardovan thought he saw something. A flicker of savage irony, of terrifying mischief. An impossibly brief flash, but unnerving. Almost more real than everything else around him. It made Shardovan blink, rub his eyes. He needed to get a grip on things; to dispel his dreaminess; banish his chimeras. When he raised his head again the Portreeve was gone.

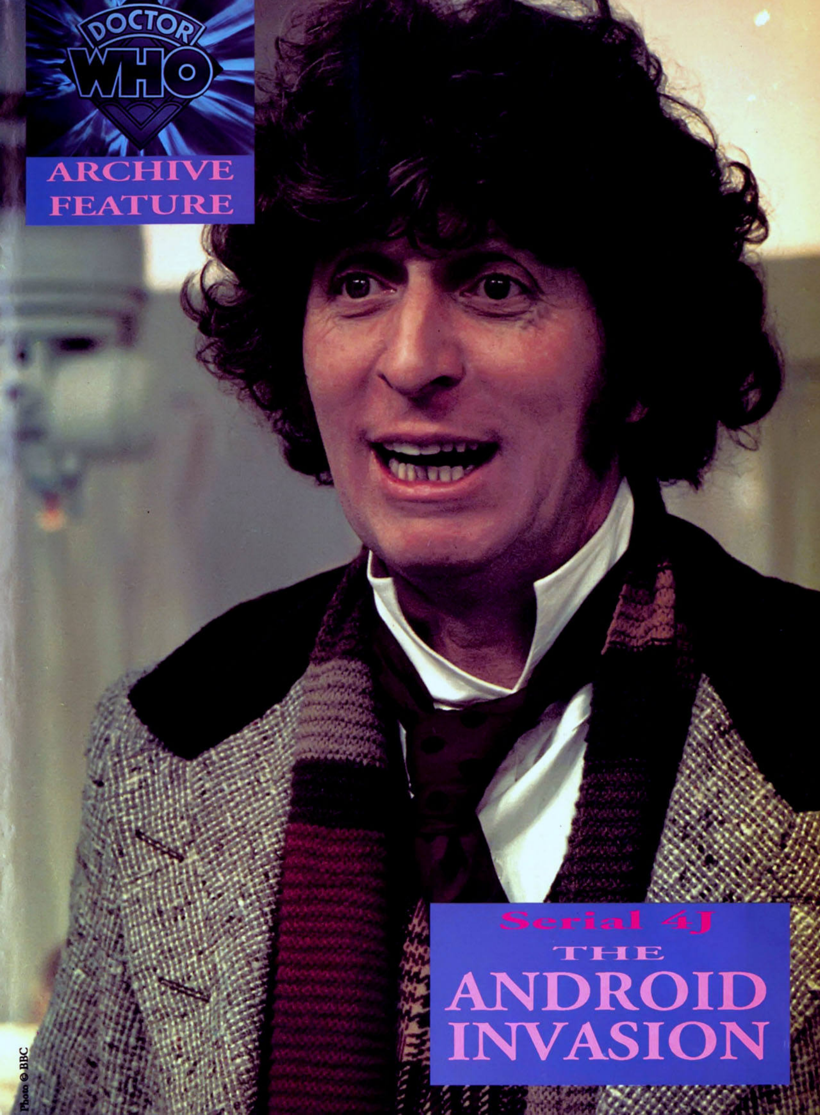
He stared down at the toy longingly, hungry for stronger memories of childhood. But the soft, limp figure in his hand provided only further unease. Even the ragged ears, the raggedness looking so clean and even . . . The tail looking so freshly frayed . . . The patches looking so purposefully discoloured . . .

Colin Varney



DOCTOR WHO

ARCHIVE FEATURE



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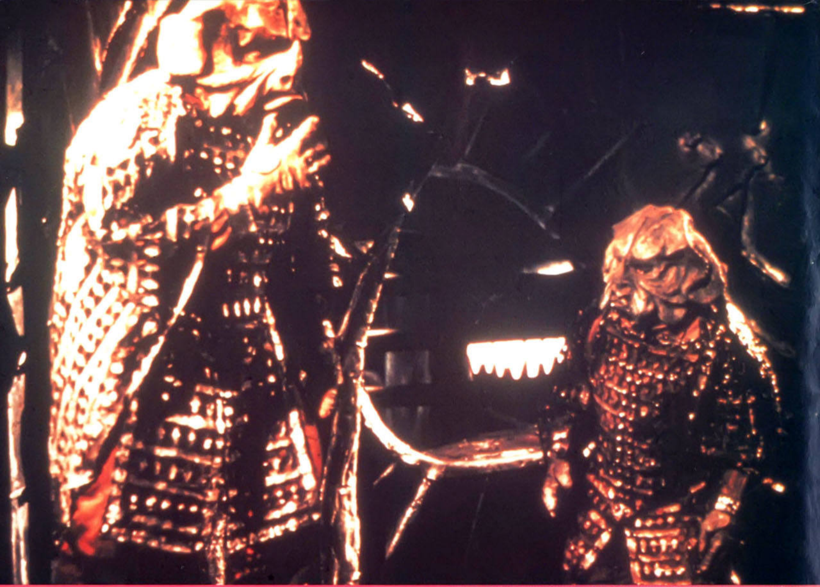
Serial 4J

THE ANDROID INVASION

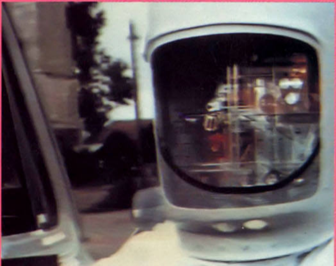


PART ONE (drn: 24′21″)

The TARDIS brings the Doctor and Sarah Jane Smith to a woodland on Earth where the Doctor detects a high energy level. In the countryside they encounter four figures clad in white protective suits and helmets, which fire upon the pair with guns built into their fingers. The Doctor and Sarah then see a UNIT corporal throw himself to his death in a quarry.

Evading the white figures, the pair arrive in Devesham, an English village that Sarah recognises from a journalistic assignment two years earlier. The village is totally deserted, and they enter the pub. The villagers then arrive in a zombie-like state, driven on the back of a lorry by the strange mechanics. Taking their places in the bar, they suddenly spring into normal everyday life as the clock strikes eight. Amongst them, alive and well, is the corporal who fell to his death in the quarry.

The Doctor decides to contact UNIT at the nearby Space Defence Station. On arrival, he finds the Brigadier's office occupied by a man with an eye-patch, senior defence astronaut Commander Guy Crayford. Crayford attempts to have the Doctor detained. After being chased across the complex by UNIT troops and the mechanics, the Doctor is captured and placed in a cell.



Leaving Devesham, Sarah sees that inside the helmets of the suited figures is nothing but a mass of circuitry. She returns to the TARDIS, only to see it dematerialise when she inserts the key into its lock. Returning to the Station, Sarah sets about opening the cell containing the Doctor, watched by alien eyes from a hidden panel. . .

PART TWO (drn: 24′30″)

As the pair evade searching troops, Sarah tells the Doctor that Crayford was lost in deep space on the first test of the XK5 space freighter two years ago. They see both Benton and Harry Sullivan, two friends who seem intent on hunting them down with Crayford. Fleeing from the complex, Sarah sprains her ankle.

The Doctor tries to lead away the UNIT search party and meet her later at the pub. He escapes, but Sarah is captured.

Crayford is working for Styggron, chief scientist of the hideous Kraal race. Styggron is most curious about the Doctor's behaviour, and monitors his actions. Sarah is brought before the alien, and her knowledge and memory drained away in a disorientation chamber. The Kraals are planning to invade Earth using androids designed by Styggron to create a bridgehead for Marshall Chedaki and his main force.

Waiting in the pub, the Doctor is contacted by Sarah who meets him at the village store. She takes him to the glade where the TARDIS landed, and draws a gun on him. The Doctor has guessed this is not the real Earth, nor indeed the real Sarah. In a struggle, the android Sarah's face mask slips away to reveal an electronic skull. . .

PART THREE (drn: 24′50″)

Escaping 'Sarah', the Doctor returns to 'Devesham' and encounters Styggron with two android mechanics. As the android villagers are recalled to the Kraal complex, the Doctor is tied to a memorial and left to perish when a Matter Dissolving bomb will annihilate the village training area. Sarah manages to escape from the Kraal base and frees the Doctor. They reach the control area before the MD bomb goes off, only to be captured by Crayford and placed in a cell.

Crayford explains to the Doctor and Sarah that the Kraals are a race dying from high radiation on their planet Oseidon. He was left for dead in the XK5, but rescued and tended by Styggron (who unfortunately lost Crayford's left eye). In return, Crayford's knowledge has helped create android duplicates that will be sent to Earth as a bridgehead to take over the Defence Station and village. The Kraals, he claims, seek to share Earth with humanity. What he does not know is that Styggron has created a virus to wipe out mankind, and places it in a jug of water to test on Sarah.

The Doctor is taken for mind-analysis in the disorientation chamber, where Styggron leaves him to die. Randomizing the android guard with the water and a power cable, Sarah escapes to rescue the Doctor and both manage to board the XK5, in which Crayford and Styggron are heading for Earth with ejectable space shells containing the androids. The pair have only just boarded when the take off G-force pounds down upon them. . .

PART FOUR (drn: 24′30″)

The Doctor and Sarah recover en route for Earth, where the real Defence Station has already picked up the returning XK5 on its radar. Since the ejected space shells will reach Earth before the ship, the Doctor and Sarah take the place of two androids for the bumpy ride down. Separated from Sarah, the Doctor reaches the station as the XK5 lands. He seems to have arrived just in time to stop Colonel Faraday and Harry entering the craft, and gives technician Grierson a special circuit to build into the radar.

Whilst members of the station staff such as Benton and Matthews are overpowered and replaced by their android doubles, the Doctor realises that 'Faraday' and 'Harry' are the Kraal duplicates. The Doctor is pursued and attacked by his own android double, finally cornered in the tracking room. It is now that Crayford learns that his left eye is perfectly intact, and that Styggron has tricked him into helping kill humanity. The Doctor manages to activate Grierson's circuit to send out a jamming signal from the radar dish, freezing the androids, just as he is attacked by them.

Having met the Doctor earlier and learning of the situation, Sarah climbs to the XK5 where she finds the real Harry and Faraday, but is captured by Styggron. Crayford enters but is shot by the Kraal. Then the Doctor arrives and attacks Styggron. The Kraal falls on the virus capsule and dies, shooting the Doctor. Then the real Doctor enters, revealing that he reprogrammed his duplicate to attack Styggron. He and Sarah then depart in the TARDIS, which had completed its journey to the real Devesham woods.

Photo © BBC

After an absense from *Doctor Who* of several years, Terry Nation – famed creator of the Daleks – returned to write for the series in 1972 with a storyline *Destination: Daleks* (latterly *Planet of the Daleks)*. After an oversight in obtaining clearance for his creations to feature in *Day of the Daleks,* it was mutually agreed that he should continue to write a Dalek story each season under the Barry Letts/Terrance Dicks producer/script editor partnership. By 1974, Robert Holmes had fully replaced Dicks as editor, and after developing the concepts of *Genesis of the Daleks,* suggested that Nation work on a storyline for *Doctor Who*'s thirteenth season which used a new race of monsters, since neither Holmes nor producer Philip Hinchcliffe liked the idea of returning enemies.

Throughout 1974, Nation had been developing a new BBC drama series called *Survivors* which looked at life in England after a virus wipes out most of humanity. He wrote several episodes of the shows' first season, which made its debut shortly after *Genesis of the Daleks* ended transmission. Already, Nation saw a rift between his view of *Survivors* and those of the producer, the late Terence Dudley. Instead of writing more scripts, he decided instead to opt for a novel based on the series, and more stories for *Doctor Who.* By late 1974, he had submitted a storyline called *The Enemy Within,* followed by two other ideas in Spring 1975 entitled *Return to Suknan* and *The Kraals.* It was the second of these that Holmes decided to develop for Season Fourteen.

In part, the story of *The Android Invasion* (as the project was renamed) was inspired by the idea of espionage training centres in different countries where agents were coached to the extent that KGB agents could become perfect Englishmen to infiltrate another community as 'sleepers'. This time though, the picturesque little English village would be constructed on an alien world instead of in the Soviet Union, and the trainees would be mechanical duplicates of real people. Hinchcliffe was keen on the android aspect of the show, since robotics was an area that he felt *Doctor Who* should explore further.

One of Nation's favourite ideas for the initial set of mysteries the script provided was the discovery of a corpse which only had brand new coins in its pockets. Indeed, the deserted village and seemingly hypnotised villagers in Part One of the story set against the realistic backdrop of Devesham evoked more of the offbeat adventure feeling associated with *The Avengers* and *Department S,* two Sixties film series on which Nation had worked.

DOUBLE TROUBLE

The other familiar element of the story was that of doubles, a tried and tested concept in adventure fiction since its origins, and also a mainstay of film and television trickery. Indeed Nation had used the idea of a robot Doctor before, in 1965's *The Chase.*

An aspect of the script dropped before production was Nation's idea that the android doubles should be mirror images of the originals. It was this fact that was also to help the Doctor guess that 'Sarah' was a fake in Part Two, since she buttoned her jacket on the wrong side, as well as Harry wearing his medals on the wrong side of his blazer. Although Nation had hoped that this could be achieved using mirror shots, it was decided that this was too time consuming (and also implausible) to set up.

The organisation of UNIT was included in the story, making one of its increasingly rare appearances since the Hinchcliffe/Holmes team had taken control of *Doctor Who.* Hinchcliffe in particular felt that the UNIT concept was tired and had served its purpose, and that the Doctor should gradually break the connections built up with Earth during his exile

Image © BBC

to become a wanderer in time and space again.

The director for *The Android Invasion* was Barry Letts, Hinchcliffe's predecessor who had produced *Doctor Who* from 1969 to 1974 and had been a director back as far as 1967. Since departing from the show, Letts had been waiting to be made producer of a series about Marie Curie, but internal BBC politics delayed any work on the project for a year. Still under contract but with no work, Letts asked Hinchcliffe if he could handle a *Doctor Who* in his old capacity as a director. Letts also toyed with a storyline based on the audition piece he had written for Elisabeth Sladen in 1973, but it was never realised.

There were a few differences between Nation's original storyline for *The Android Invasion* and the finished teleplay. One idea dropped at a very early stage for practical reasons was the Doctor and Sarah stepping through an invisible barrier around the woods to suddenly find themselves on the barren surface of Oseidon. The UNIT soldier, Corporal Adams, was originally Private Richard Adams, a regular army soldier. The android in the cannister by the TARDIS in Part One that attacked Sarah was originally a woman, not a man. Benton was still a Sergeant – his rank prior to his promotion in *Robot*, and in Part Two 'Sarah' arranged to meet the Doctor at the old mill outside Devesham, not the Post Office. Also, at the end of the story, the Doctor discussed with the Brigadier how the invasion fleet should be dealt with. Since the Kraals cannot take any more radiation, it is suggested that twenty or thirty nuclear missiles be exploded just above the atmosphere to create a belt which they will not dare penetrate. The Doctor then decides it is time for a bi-centennial pick-me-up and departs with Sarah for a galactic holiday resort.

The new monsters, the Kraals, were basically humanoid in form and had heads which were superb masks designed by John Friedlander of Visual Effects, just before he left the BBC to go freelance. Friedlander was keen to keep the artiste's eyes visible and retain realistic jaw movement. Although Nation's script referred to the Kraals as insectoids, Friedlander opted instead for large, rugged animals with tough rhinocerous-like skulls. Martin Friend was cast as Styggron (originally spelt Stygron), the only Kraal seen on location, since he was an old associate of Letts from his acting days, and had the effective vocal presence needed for the masked rôle. Friedlander also made two other Kraal heads, for Chedaki and a Kraal chargehand, who would both only appear in studio.

Image © BBC

WORK BEGINS

Location shooting on 16mm film took place from Tuesday 22nd to Friday 25th July 1975, with Len Newson's crew working at venues in Oxfordshire, and Tom Baker and Lis Sladen having only completed *Planet of Evil* a week earlier. As the Doctor, Baker now sported a tweedy coat instead of his original red jacket which he had worn up to *Planet of Evil*, or the longer maroon coat from *Pyramids of Mars*.

The first day consisted of all the material for the exterior of the Space Defence Station, mainly for Parts One and Four as the Doctor and Sarah moved around the complex's grounds. A futuristic building was needed, and the one selected was the Harwell Atomic Centre. In fact the establishment was so new that it had not actually opened at the time.

For the filming at Harwell, Terry Walsh stood in for Tom Baker in the scene where the Doctor leapt down from the roof in Part One, although he sustained minor injuries. Baker preferred to do his own stunts wherever possible though, and handled the other action sequences in the serial.

The woodlands and quarry shots were executed between Hinksey Hill and the A34 on the Oxfordshire/Berkshire border, whilst other woodland and river scenes used a tributary to the Thames that flowed through Bagley Woods at Radley.

Stuntman Max Faulkner was cast as Corporal Adams so that he could take on much of the more physical aspects of the rôle himself, and also perform the fall into the quarry for Part One – which was edited in slow motion on the final print. Faulkner, who had been a stunt artiste on series such as *The Prisoner* and *Department S*, had been involved with *Doctor Who* since *The Ambassadors of Death* and had appeared in various stories, with Barry Letts casting him as Second Guard Captain in *Planet of the Spiders* Parts Four and Five. One make-up touch required for Faulkner was a scratch on his face from brambles as he marched zombie-like through the woods in Part One, indicating that the Kraal androids were very sophisticated!

The TARDIS prop landed in a woodland clearing, where shooting was conducted with and without the craft for all four episodes. On emerging from his ship in Part One, the Doctor produced the working prop of an energy detector with a registering needle dial. A dummy prop of the Sarah Jane android was used for the cliffhanger bridging Parts Two and Three. Wigged and clothed, the torso was seen first with its face mask coming away on impact with the ground to show a maze of circuits and electronic eyeballs. It was then used as a puppet with an operator's arm in the sleeve of Sarah's costume firing a gun after the Doctor in Part Three. This effect was generally considered to be poor, but helped by a shot of Lis Sladen sitting up in the same position, her face directed away from camera. One of the space shells was taken on location and used by the TARDIS in Parts One and Four, and in the quarry scenes of the same episodes.

The four white-clad android service mechanics principally featured in the woodland sequences of Part One. The costumes were simple white overalls with helmets from stock fitted with dark visors, so the faces of the extras underneath could not be seen. A couple of plaster hands with fitted flash charges were made for close-ups as the mechanics fired after the Doctor and Sarah, but in long-shots fake finger extensions with charges were placed on the hands of the actors. The use of flash charges meant that each mechanic could only fire once in each sequence. Later in dubbing, Dick Mills added two distinct sound effects for the energy bolts – one for firing, and one for impact on a solid object.

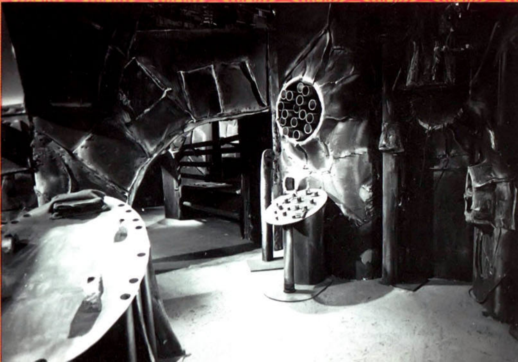
The woods also featured in Part Two for the hunt sequence which involved the use of two guard dogs. It was here that Tom Baker, still insistent on doing his own stunts wherever possible, did a scene submerged in a stagnant river. Swallowing an amount of the water, he had to be taken to the local hospital and have his stomach pumped.

The quarry featured in Parts One and Four was close to the woodland area. The shot of Sarah falling over the precipice in Part One was on a shallow slope of grass, and clever camera angles then made Lis Sladen's predicament seem more dangerous than it really was. The landing of the space shells in the quarry used a lot of smoke from smoke cannisters to obscure the arrival of one of the pods containing the Doctor.

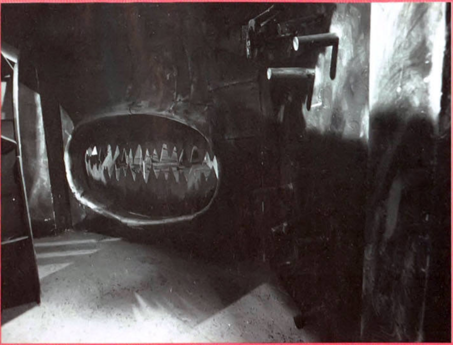
The final location filming took place in the village of East Hagbourne, near Didcot. Here a fake 'phone box was erected for the Doctor's abortive call to London in Part Two, whilst the pub retained its real name of the *Fleur-de-Lys*. The main shooting involved was for the arrival of all the android villagers by lorry in Part One, and their shorter departure in Part Three. The villagers included Peter Welch as the publican Morgan, an actor who had previously played a sergeant in *The Highlanders*. Eleven extras were hired to play the villagers, six of whom were also recalled to later recreate their rôles in the pub interior scenes for Part One. Another sequence in Part One depicted Sarah's encounter with a faceless mechanic, and again a puppet torso and head was used in close-up, the visor open to show electronic circuitry, this time without eyeballs. Other filming at East Hagbourne included the Doctor's visit to the Post Office/General Store to find the fake Sarah in Part Two.

The scenes leading up to the evaporation of the training ground in Part Three also used the village square, as the Doctor was tied to the Market Cross by Styggron and two mechanics. The MD bomb was again a moving prop, with a red bar indicator that slid along behind a transparent shield. Plastic vines ►

BBC designer Philip Lindley's set design is one of *The Android Invasion*'s most impressive aspects. This picture shows the Kraal's disorientation chamber.



used to bind the Doctor were melted by a gentle heat source off-camera whilst Sarah directed the sonic screwdriver on screen. Unaware of the location to be used for filming, Nation had only given vague descriptions of the scene in the script, suggesting the Doctor be bound to a sun dial or bird bath, but which he could escape by having Sarah help him climb up and slip his bonds over the top of the object. As the cross was too high to achieve this, the trusty sonic screwdriver was written into the script again.



Philip Lindley's superb Kraal control area set.

FINAL DAY

The final day of filming also saw a photocall in East Hagbourne with Tom Baker, Elisabeth Sladen and Martin Friend. The two stars of the show were also in large demand for autographs by young viewers of *Doctor Who* on holiday from school during the summer.

Letts very much enjoyed directing the story. The location shooting took place during an excellent spell of weather, Baker was well in his element as the Doctor and there was a good atmosphere amongst cast and crew. One of Letts' fondest memories was of Baker collecting wild flower seeds on location to plant in the Notting Hill Gate area of London where he lived in the hope of making suburban London bloom.

Rehearsals for studio began in the last week of July. Joining the cast now were Milton Johns and Ian Marter, both of whom had previous *Doctor Who* experience. Johns had been cast by Letts in the first *Doctor Who* serial he directed, *The Enemy of the World*, where he had played the sadistic Benik in Episodes 2 to 6. Ian Marter returned to play Harry Sullivan, once the Doctor's companion. Marter was originally seen by Letts when he was casting the rôle of Captain Mike Yates in 1970. Letts utilised him in *Carnival of Monsters* where he played John Andrews and remembered him when it was time to cast Harry Sullivan in *Robot*, Tom Baker's debut story. His last work on the show had been for *Terror of the Zygons*, which had completed recording in late April 1975.

The first recording block for *The Android Invasion* was over the evenings of Monday 11th and Tuesday 12th August 1975 in TC3. Monday 11th was spent working on the scenes set in the Pub, Defence Station Corridor and Crayford's Office for Part One, plus the Kraal Cell scenes including the electrocution of Adams in Part Three. For the pub scenes, Letts made very effective and unnerving use of silent close-ups of the villagers staring at Sarah as she talked to Morgan and Adams. The door of Crayford's office read 'Brigadier Lethbridge-Stewart', with reference made that the rightful owner was away in Geneva.

Also taped that day was the establishing shot of the Space Defence Station for Part One, consisting of a caption slide of the Harwell complex augmented by CSOed models of new buildings and a rotating radar dish.

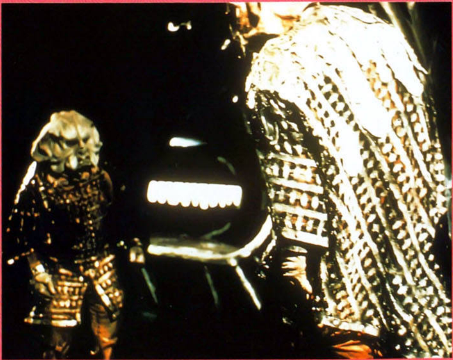
The Kraal cell was a raised set with a partial door that slid upwards to the roof. The reason for the platform was to allow the Doctor and Sarah to remove floor panels, and expose a cable with which Sarah could electrocute the Adams andoid. The panel was 'secured' by metal bolts, extracted by the magnetic tip of the sonic screwdriver. When Adams was randomized, an energy crackle from a spark generator was superimposed from the end of the cable to the actor's chest. Charges taped to Faulkner's protected chest under his UNIT jersey were then detonated. After he collapsed, there was then a cut to the back of a dressed dummy exploding to show the hollow android form. The Kraal base was designed with low doorways and bulkheads, since the aliens themselves tended to move hunched over and stooping.

Tuesday 12th saw the recording of the Defence Station Corridor, Pub, Post Office and Disorientation Chamber scenes for Part Two, followed by the Disorientation Chamber material for Part Three. This was the first day that Martin Friend was needed in full make-up in studio, since his close-up, peering from a hinged intercom panel at the end of Part One, was the first recording of the evening. None of the corridor scenes involving Benton were scheduled, since John Levene was only hired for the second studio block in which most of his scenes for Part Four were to be recorded.

In the pub, the Doctor examined a special prop calendar, on which all the leaves read Monday 6th July (suggesting a setting of 1981). He also threw three perfect bullseyes into the dartboard, achieved in close-up by pulling the darts from the board on a fine wire, and then reversing the recording on a videodisc unit.

The main feature of the evening's recording was the disorientation chamber, an impressive and dark set in which Styggron made his first full appearance. This was a shot reflected off distorted mirrorlon from Sarah's point of view as the Kraal loomed over her. A mixture of lighting and CSO created the brain-draining effect of the chamber. The process began with harsh spinning blue lights dousing the set, and then as the intensity increased, the blue images were used to add in a CSOed yellow image. The effect was increased even more with camera over-exposure and other colours for Sarah's attempts to halt the extraction of the Doctor's memory in Part Three. These scenes were completed only shortly before the 10pm deadline for studio work.

By then it was known that Nicholas Courtney would not be available to appear as Brigadier Lethbridge-Stewart since he was engaged on a theatre tour – assuming his days on *Doctor Who* to be virtually over. He was replaced by the late character actor Patrick Newell, a familiar figure as Mother in the final season of *The Avengers*. This change came very late in the day since the scripts



Styggron (Martyn Friend) compares notes on the Kraal invasion plans wth Marshal Chedaki (Roy Skelton). Photo © BBC

still referred to the Brigadier. With minimal rewriting to emphasise the more buffoonish nature of the new CO, Lethbridge-Stewart first became Brigadier Faraday, and then Colonel Faraday.

Roy Skelton and John Levene joined the cast for rehearsals of the final studio session. Skelton was mainly associated with vocal work on the programme, having both appeared and been heard frequently since 1966. Now his distinctive voice was put to good effect behind the mask of Marshal Chedaki. Levene was returning as RSM Benton, having last worked on *Doctor Who* in *Terror of the Zygons* earlier that year. Stuart Fell was also hired for his stunt skills, as well as playing the third Kraal which only had one line of dialogue. Fell had played many parts on the show over recent seasons including stories like *Carnival of Monsters* and *Planet of the Spiders* for Letts. Playing smaller rôles were Dave Carter and Hugh Lund. Dave Carter had been an extra for years with occasional credited rôles (including the Barry Letts serial *Terror of the Autons* as a museum attendant) whilst Hugh Lund had been a Zarbi operator in *The Web Planet*.

The Android Invasion concluded production a fortnight later, over Monday 25th and Tuesday 26th August 1975 with taping in TC8. The Monday recording, which was also allocated an extra hour's taping in the afternoon, started with the remaining Defence Station Corridor scenes for Parts Two and Four, then those in the Brigadier's Office for Part Four and Styggron's control room in Parts Two and Three.

SHOOTING THE DOCTOR

One scene in Part Four required 'Benton' to fire at 'the Doctor', and the bullets spray harmlessly into the android's chest. Tom Baker performed the sequence himself, with a line of charges hidden under his waistcoat, and isolated from the actor's stomach by protective clothing.

For the scenes in Styggron's control room (a partial redress of the Disorientation Chamber) towards the start of Part Two, Letts made certain only to show the chief scientist from strange camera angles, such as the hands, feet or back of the head. CSO was used for Styggron's scanner over which he observed Crayford, the Doctor and other goings-on through a red haze. In Part Two, the scene where the Doctor peers at the pub's new dartboard was taped from the scanner's point of view, with the board's wire frame placed over the camera lens. A wire framework prop that showed an android in its 'raw' state was also constructed, and crossfaded to a UNIT soldier for Styggron's test of his new weapon. This gun was a working prop with a red light illuminating, and the effect of this enhanced by a star filter placed on the camera.

The Brigadier's office again featured in the studio, this time inhabited by Lethbridge-Stewart's replacement, Colonel Faraday. A working prop of a box with simple hand activated flashing light was provided to Tom Baker as the Doctor's robot detector, and a toffee glass window was built into the set for Terry Walsh to jump through in Part Four. Walsh doubled for Baker as both android and real Doctor, keeping his face out of camera shot. By skilful camera angles, Letts eliminated the need to show both Doctors face-to-face, an effect he had achieved in 1967 by split-screen filming to bring the Second Doctor and *his* double, Salamander, together in *The Enemy of the World*.

The videodisc unit was used to slow down the scene of the Doctor and Sarah entering the Kraal base corridor, and being knocked over by the force of the MD bomb's effect. The destruction of the village was shown by CSOing a slide caption of East Hagbourne over another image of the desert, and then fading out the village with a superimposed pattern and appropriate sound effects.

CSO was also used for the brief scene of the Doctor and Sarah before the XK5, with Tom Baker and Lis Sladen placed into a camera shot of the late Len Hutton's model on its launch pad.

Tuesday evening completed work with the Loading Bay scenes from Parts Three and Four, plus all the Scanner Room scenes for Part Four – and a scene for Part One that was cut prior to transmission for both timing and plot redundancy reasons. Retained intact in Terrance Dicks' novelisation, it would have introduced Crayford, summoned to the Scanner Room by Grierson to study an energy trace that could be a spaceship. By then, the closing credits for Part One had been edited, and so Dave Carter was still credited, despite his non-appearance in the segment.

The Loading Bay scenes included the cliffhanger to Part Three of Sarah's features being buffeted by the G-Force at take-off. Compressed air was blown onto Lis Sladen's face which was shot in close-up, and a swirling light source superimposed.

As with the launch pad scene in Part Three, the two brief inserts of Crayford and Styggron in the XK5 cockpit were so short that they did not merit the construction of a set. Instead the actors were CSOed onto a slide caption of an Apollo capsule control panel, with Milton Johns clad in a modified Thal spacesuit from *Planet of the Daleks*.

Close-ups of Crayford and a radar map of England tracking both the XK5 and 'meteorites' were inserted onto a large blue CSO screen in the two-level tracking station set, which was also furnished with various stock wall units of computer tapes. The fight between the two Doctors again used Baker and Walsh, with the latter facing away from camera, and as the jamming circuit was activated a videodisc froze the action of the show showing the attacking androids.

Image © BBC

The other stunt fight required was that between 'the Doctor' and Styggron in the launching bay. Here Stuart Fell donned a Kraal costume again, this time doubling for Martin Friend and performing a somersault onto the plague phial. There was then a cross-fade between Tom Baker and the android framework prop, which would later turn up in Part Three of *The Stones of Blood* on board the hyperspace ship.

CSO was also used for two shots of four model space shells coming in to land for Part Four. Since the capsules moved so slowly and unconvincingly, the insert of them penetrating the atmosphere was not used, and the one of them entering the quarry was kept to a minimum. The process also added the XK5 model to a photo caption of Harwell for Part Four, and placed a sky background behind Lis Sladen as Sarah ascended the rocket gantry in Part Four.

Due to lack of time in studio, the end of the final episode in which the Doctor reactivates his android went without its full explanation. A scene in the script that covered this was omitted and could not be completed without an expensive remount that Letts and Hinchcliffe felt was unnecessary. No account was ever given of what happened to Chedaki's invasion fleet, who were presumably left awaiting Styggron's signal.

For the launch of the XK5 in Part Three, thirteen feet of 16mm film was obtained from NASA which depicted a Saturn V rocket launch – although this vessel bore little resemblance to Len Hutton's small silver model of the XK5 seen moments earlier. An additional ten feet, showing the rocket in Earth's atmosphere, was used at the start of Part Four.

LACKLUSTRE HARRY

Although he enjoyed working with the guest cast, Ian Marter was not happy with the story since he felt that the character of Harry was unnecessary to the plot and it gave a lacklustre departure from the series. He would have preferred Harry to have died memorably and bravely, trying to save Sarah Jane for example.

The Android Invasion was Marter's final appearance in *Doctor Who*, although he continued his connection with the show in other ways. On 6th September that year, he joined Tom Baker and Lis Sladen at Talbot Square in Blackpool to help the *Doctor Who* team turn on the illuminations, as well as publicise the BBC Enterprises exhibition there. At the time, he was still collaborating with Tom Baker on a film project, *Doctor Who meets Scratchman*, which was to linger on with director James Hill for a few years and come to nothing.

The following year, Marter started work on his first Target novelization, *Doctor Who and the Ark in Space* – the first of nine such adaptations he would tackle. Marter's other writing exploits included a few movie novelisations under the name Ian Don, the original novel of *Harry Sullivan's War* and a four part *Doctor Who* serial submitted to Chris Bidmead in Spring 1980 but never used.

Ian also continued to act on stage and on television, including appearances in *Hazell*, *Bergerac*, *Fell Tiger* and *The Return of Sherlock Holmes*. He was a frequent convention guest and supporter of fandom. In 1985, he submitted another television script for *Doctor Who* known as either *Strange Encounter* or *Volovox* which apparently dealt with overcrowding in a medical establishment, and formed part of the abandoned Season Twenty-Three. It was a great shock when late in October 1986, Ian died of the diabetic condition that had plagued him for some years.

The serial was also one with unhappy memories for John Levene. The actor knew that this was to be his final story, and missed the presence of Nicholas Courtney. Leaving acting after a terrible experience in a movie, he went on to set up an audio-visual company called Genesis Communications, and also spent eighteen months as a DJ at Charing Cross Hospital followed by two years as a private eye with an ex-Scotland Yard policeman. After that he rejoined Equity to restart his acting career as John Anthony Blake, and has since gone to live in the United States, recently obtaining the vital Green Card that enables him to work there.

For Tom Baker and Elisabeth Sladen, there was now a short break in production which was well deserved. Apart from a couple of weeks between *Genesis of the Daleks* and *Terror of the Zygons*, *Doctor Who* had been before the cameras since *The Sontaran Experiment* began OB work in late September 1974. There was now a short break before rehearsals began for the studio bound *The Brain of Morbius* in late September.

The serial's incidental music track was composed by Dudley Simpson, who conducted the five musicians involved. One requirement on Simpson was to conjure up an appropriate noise to cover up Adams' apparent death fall in Part One, and the story began with some very mechanical music to accompany the twitching Corporal, betraying his automaton origins. In total around twenty-two minutes of music was recorded for the story.

The story was previewed on a trailer for BBC1's Saturday evening line-up on the night of 21st November, with an extract from the film sequence where the four mechanics fire their fingers at the Doctor and Sarah.

OPPOSITION

Against *The Android Invasion*, both LWT and Yorkshire ran episodes of ITC's new, expensive science-fiction series *Space: 1999* created by Gerry and Sylvia Anderson, although both regions were to drop the wanderings of Moonbase Alpha into limbo mid-season after Christmas. ATV opted for the popular wildlife drama *Born Free* to replace the Western *Bearcats!* Granada screened a variety of feature films and Southern transmitted *The Magician*.

None of this competition did ITV any good, since *Doctor Who* was about to hit the peak of its ratings for the season with some exceptionally good viewing figures. The improvement in ratings that had begun with *Planet of Evil* continued to give Part Three of *The Android Invasion* over twelve million viewers. Only Part Two failed to rank in the top twenty television programmes of the week.

Part Four was transmitted ten minutes later than usual due to televised coverage of the FA Cup Draw. This placed it opposite an extended edition of the pop show *Supersonic* on LWT. After *The Android Invasion*, *Doctor Who* had a mid-season break with no episode shown on 20th December, and a compilation repeat of *Genesis of the Daleks* on 27th December before the programme restarted on 3rd January 1976 with *The Brain of Morbius*.

Early in 1978, *The Android Invasion* was part of a ninety-eight episode package marketed to North American PBS stations by Time Life, and accordingly topped, tailed and trimmed. It was given an additional narration by actor Howard daSilva. In Canada, local stations had already screened uncut editions of the story, followed by conversations between SF author Judith Merrill and Connie Otty of the Canadian *Doctor Who* Information Network (which still runs strong to this day) concerning the series and this story in particular. *The Android Invasion* was sold to Australia in February 1978, and given a G rating by the Australian Film Censorship Board for screening on ABC. The serial is now also syndicated in North America as a one hour thirty-minute TVM.

The distinctive sound sequence of the Kraal's Disorientation Chamber was selected as a Side 2 Band 2 of *Doctor Who – Sound Effects No. 19* released by BBC Records and Tapes in May 1978. This also had a 1982 US release as well as featuring on two US picture discs.

DOCTOR WHO
AND THE ANDROID INVASION
Terrance Dicks

Sticking closely to the script of the programme, Terrance Dicks novelized Nation's story for simultaneous hardback and paperback publication by WH Allen and Target in November 1978. The book was gifted with painted cover from Roy Knipe, and latterly reissued as Book No. 2 in the Target library. There was also an American paperback edition released from Pinnacle Books in January 1980, this time No. 9 in the set. The cover, by David Mann, featured the Doctor, an Android Mechanic and a Kraal.

The story remains in the BBC's Film and Videotape Library as a potential future video release.

Andrew Pixley

Image © BBC

THE ANDROID INVASION
SERIAL 4J
CAST

Tom Baker *(Doctor Who)* with Max Faulkner *(Corporal Adams)*, Elisabeth Sladen *(Sarah Jane Smith)*, Peter Welch *(Morgan)* [1-3], Milton Johns *(Guy Crayford)*, Martin Friend *(Styggron)*, John Levene *(RSM Benton)* [2-4], Ian Marter *(Harry Sullivan)* [2-4], Roy Skelton *(Chedaki)* [2-3], Stuart Fell *(Kraal)* [3], Patrick Newell *(Colonel Faraday)* [4], Dave Carter *(Grierson)* [4]†, Heather Emmanuel *(Tessa)* [4], Hugh Lund *(Matthews)* [4].

† Also credited on-screen for Part One, but does not appear.

EXTRAS

Roy Pearce, Derek Hunt, Alan Jennings, Henry Lindsay *(Android Service Mechanics)*; Walter Goodman *(Farmer)*; Simon Christie *(Young Farmhand)*; Margaret McKechnie *(Barmaid)*; Freddie White *(Tweedy Doctor)*; Martine Holland *(Female Student)*; Mark Holmes *(Male Student)*; Betsy White, Ian Elliott, Lewis Alexander, George Ballantine, Sue Manners *(Villagers on Lorry)*; Alan Clements, Clinton Morris, Roy Pearce, Derek Hunt, Keith Ashley, Alf Custer, Christopher Woods, Mark Allington, Patrick Milner, Terry Sartain *(UNIT Soldiers)*; Terry Walsh *(Double for Doctor Who)*; Keith Ashley *(Villager in Space Shell)*; Peter Brace *(Stuntman/UNIT Soldier)*; Joan Woodgate *(Double for Sarah Jane Smith)*; Barbara Bermel *(Defence Centre Receptionist)*; Cy Town *(Man at Defence Centre)*; Richard King *(Scanner Room Technician)*; Stuart Fell *(Double for Styggron)*.

CREDITS

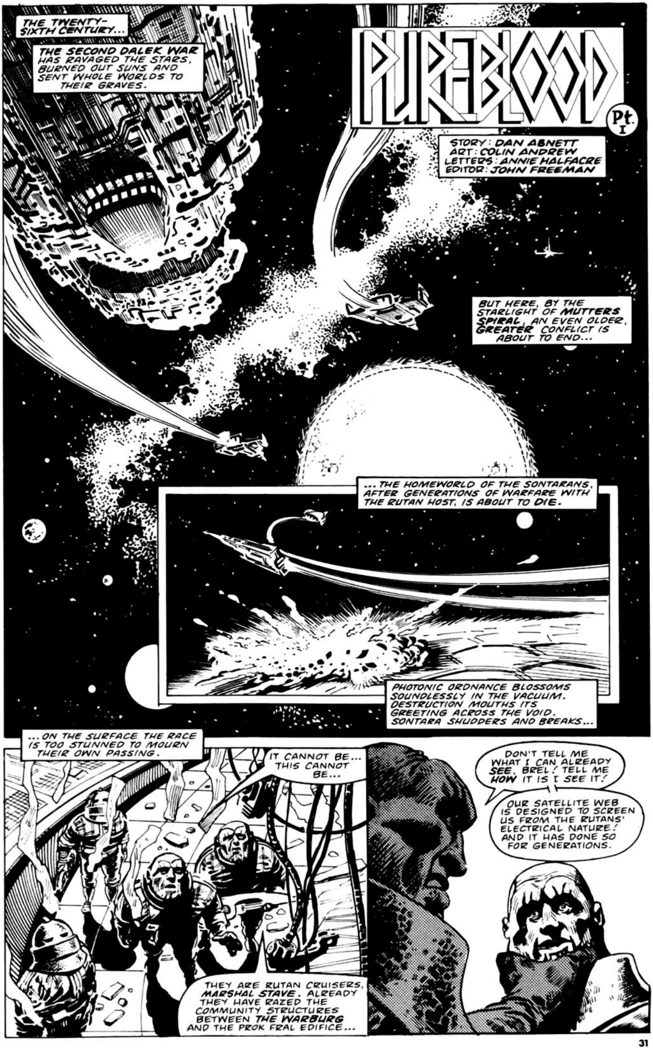
Written by Terry Nation. Fight Arranger: Terry Walsh [4]. Production Unit Manager: Janet Radenkovic. Production Assistant: Marion McDougall. Title Music by Ron Grainer & BBC Radiophonic Workshop. Title Sequence: Bernard Lodge. Incidental Music by Dudley Simpson. Special Sound: Dick Mills. Costume Designer: Barbara Lane. Make-up Sylvia Thornton. Visual Effects Designer: Len Hutton. Studio Lighting: Duncan Brown. Studio Sound: Alan Machin. Film Cameraman: Ken Newson. Film Sound: Doug Mawson. Film Editor: Mike Stoffer. Script Editor: Robert Holmes. Designer: Philip Lindley. Producer: Philip Hinchcliffe. Directed by Barry Letts. BBC © 1975.

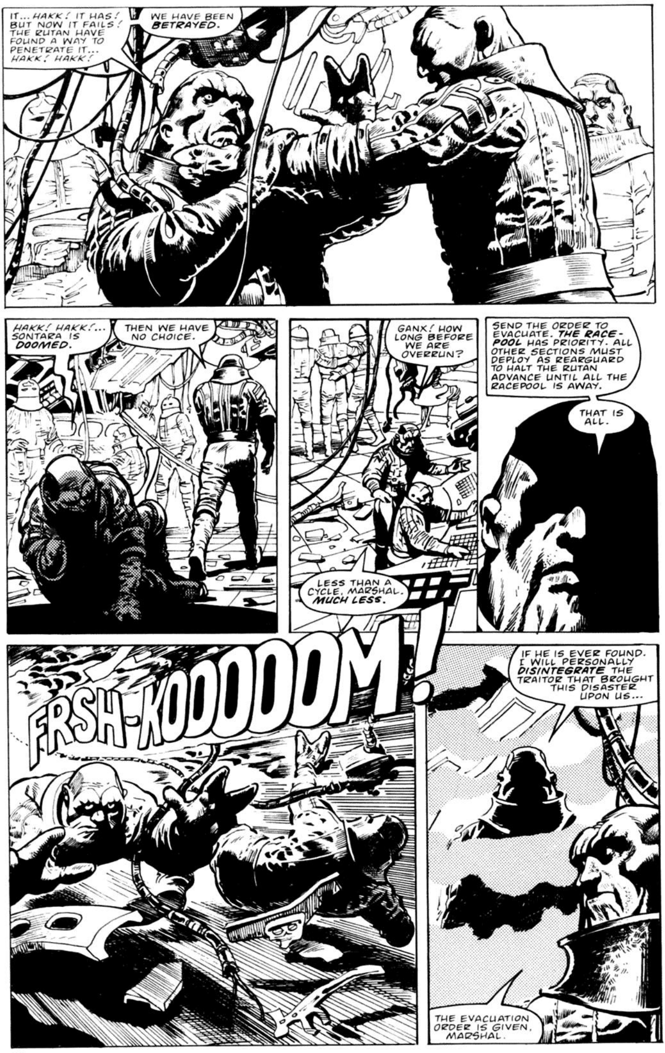
BROADCAST DETAILS

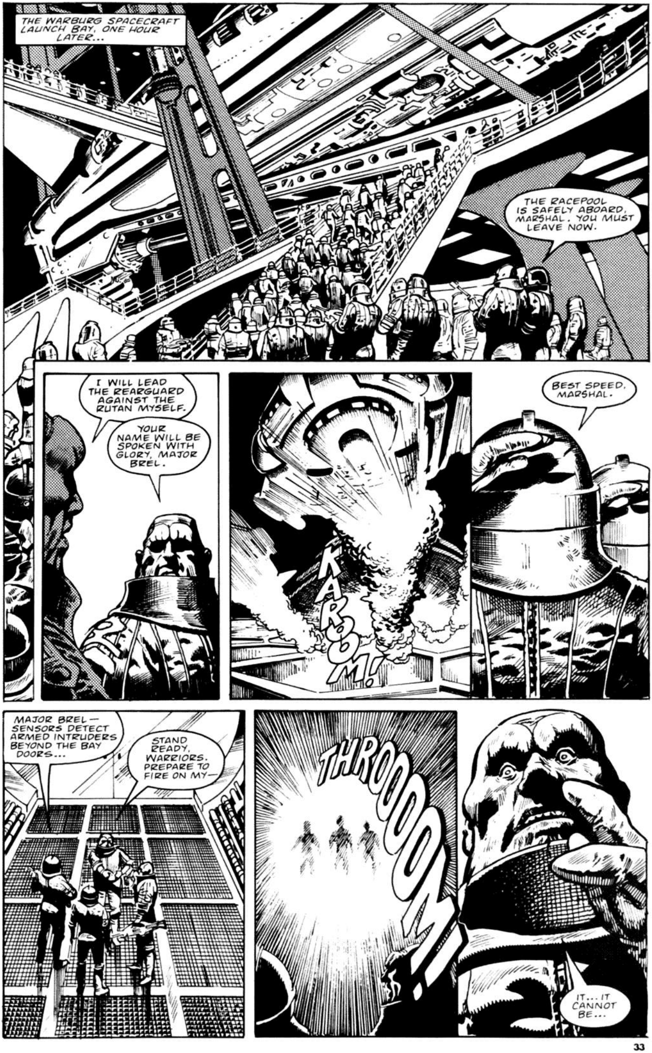
Part One	22nd November, 1975	5.45pm – 6.10pm
Part Two	29th November, 1975	5.45pm – 6.10pm
Part Three	6th December, 1975	5.45pm – 6.10pm
Part Four	13th December, 1975	5.55pm – 6.20pm

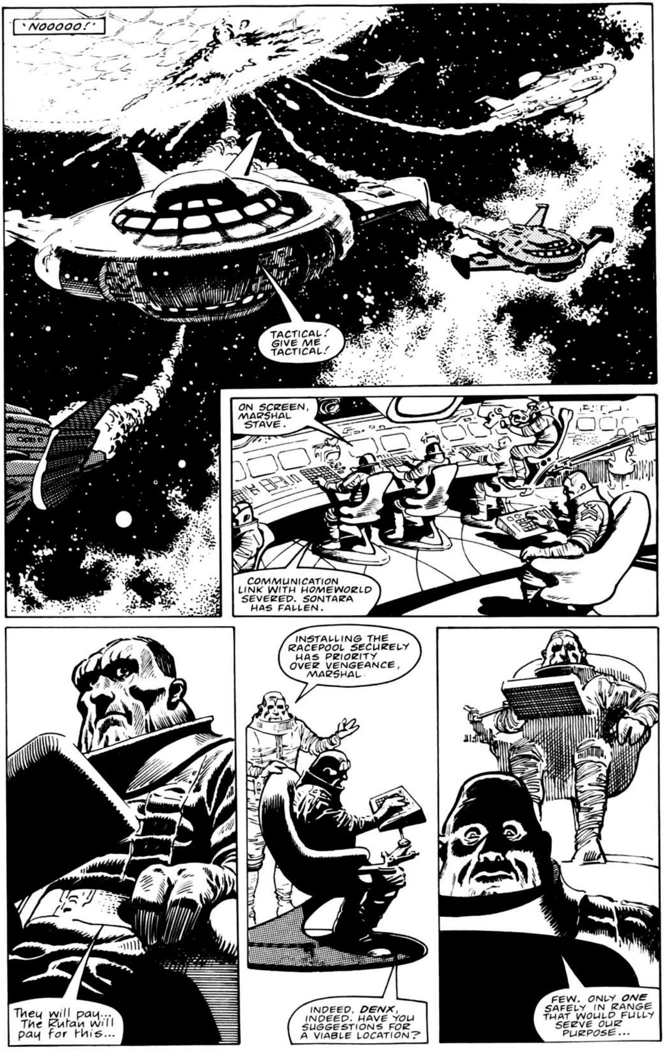
Viewing Figures:
Part One: 11.9M (17th), Part Two: 11.3M (24th), Part Three: 12.1M (14th), Part Four: 11.4M (15th).

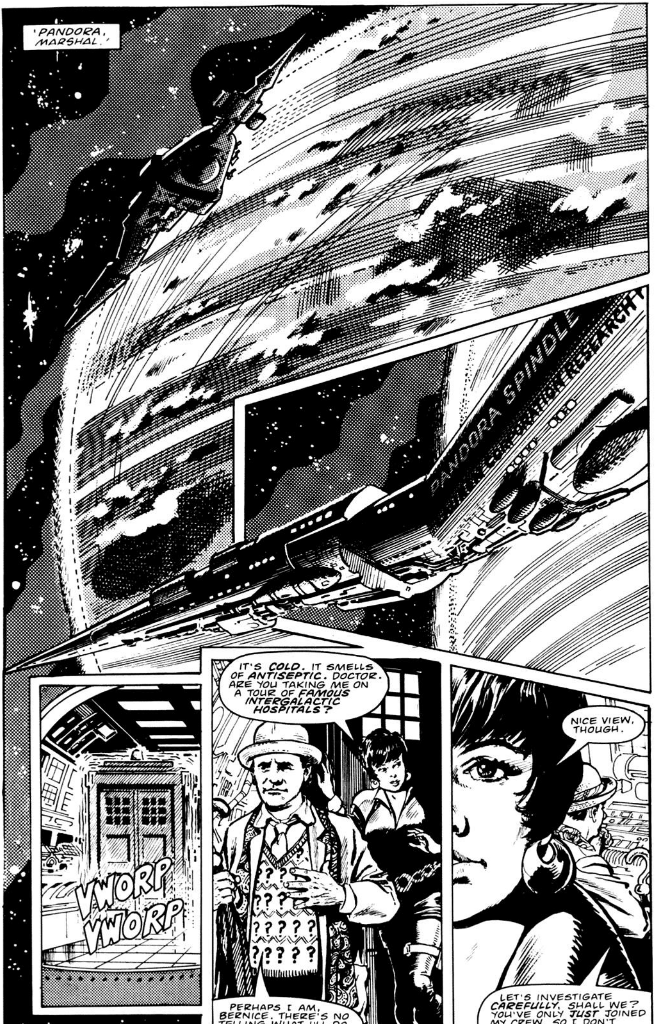
Audience Appreciation:
Part One: 58%. No figures for Parts Two to Four.

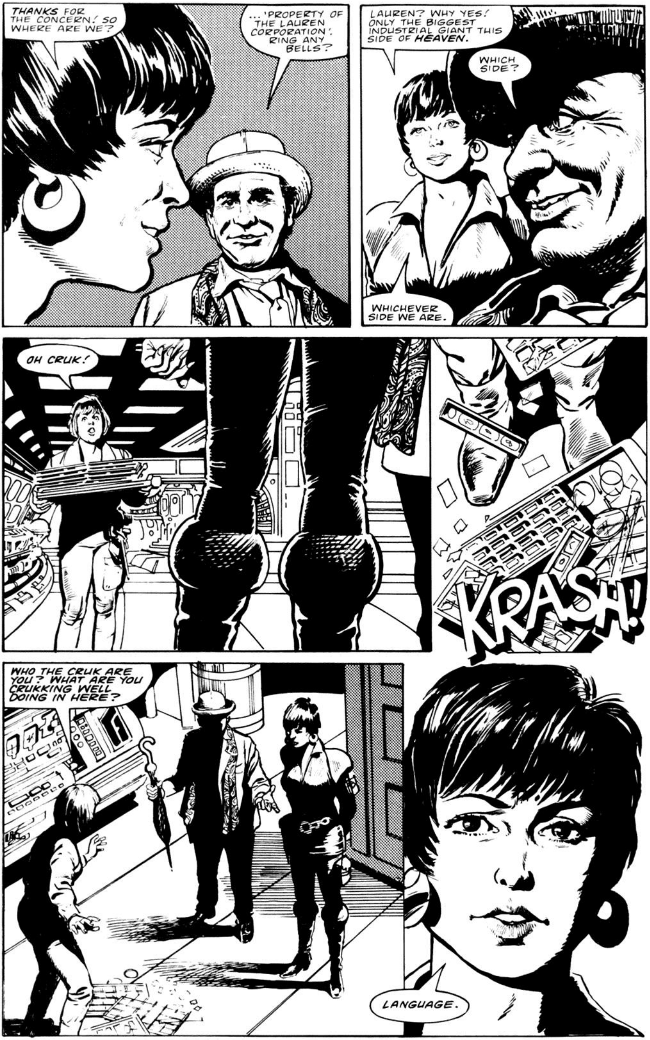

THE TWENTY-SIXTH CENTURY...
THE SECOND DALEK WAR HAS RAVAGED THE STARS, BURNED OUT SUNS AND SENT WHOLE WORLDS TO THEIR GRAVES.
PUREBLOOD Pt. I
STORY: DAN ABNETT
ART: COLIN ANDREW
LETTERS: ANNIE HALFACRE
EDITOR: JOHN FREEMAN
BUT HERE, BY THE STARLIGHT OF MUTTERS SPIRAL, AN EVEN OLDER, GREATER CONFLICT IS ABOUT TO END...
...THE HOMEWORLD OF THE SONTARANS, AFTER GENERATIONS OF WARFARE WITH THE RUTAN HOST, IS ABOUT TO DIE.
PHOTONIC ORDNANCE BLOSSOMS SOUNDLESSLY IN THE VACUUM. DESTRUCTION MOUTHS ITS GREETING ACROSS THE VOID. SONTARA SHUDDERS AND BREAKS...
...ON THE SURFACE THE RACE IS TOO STUNNED TO MOURN THEIR OWN PASSING.
IT CANNOT BE... THIS CANNOT BE...
THEY ARE RUTAN CRUISERS, MARSHAL STAVE. ALREADY THEY HAVE RAZED THE COMMUNITY STRUCTURES BETWEEN THE WARBURG AND THE PROK FRAL EDIFICE...
DON'T TELL ME WHAT I CAN ALREADY SEE, BREL! TELL ME HOW IT IS I SEE IT!
OUR SATELLITE WEB IS DESIGNED TO SCREEN US FROM THE RUTANS' ELECTRICAL NATURE! AND IT HAS DONE SO FOR GENERATIONS.

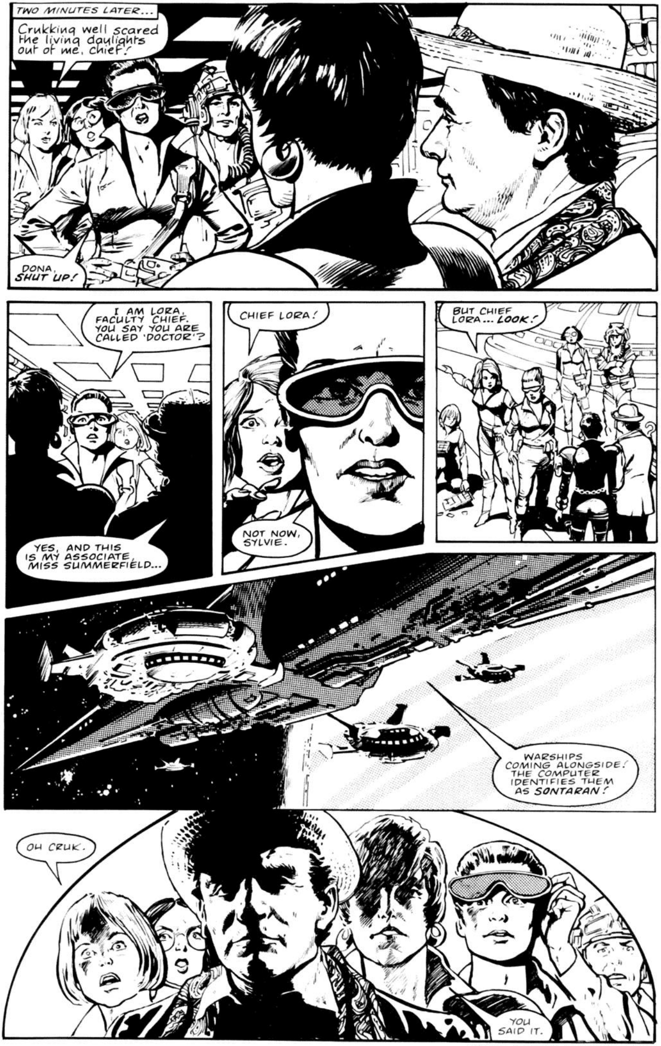

IT... HAKK! IT HAS! BUT NOW IT FAILS! THE RUTAN HAVE FOUND A WAY TO PENETRATE IT... HAKK! HAKK!
WE HAVE BEEN BETRAYED.
HAKK! HAKK!... SONTARA IS DOOMED.
THEN WE HAVE NO CHOICE.
GANX! HOW LONG BEFORE WE ARE OVERRUN?
LESS THAN A CYCLE, MARSHAL. MUCH LESS.
SEND THE ORDER TO EVACUATE. THE RACE-POOL HAS PRIORITY. ALL OTHER SECTIONS MUST DEPLOY AS REARGUARD TO HALT THE RUTAN ADVANCE UNTIL ALL THE RACEPOOL IS AWAY.
THAT IS ALL.
FRSH-KOOOOOM!
IF HE IS EVER FOUND. I WILL PERSONALLY DISINTEGRATE THE TRAITOR THAT BROUGHT THIS DISASTER UPON US...
THE EVACUATION ORDER IS GIVEN, MARSHAL.


THE WARBURG SPACECRAFT LAUNCH BAY, ONE HOUR LATER...
THE RACEPOOL IS SAFELY ABOARD, MARSHAL. YOU MUST LEAVE NOW.
I WILL LEAD THE REARGUARD AGAINST THE RUTAN MYSELF.
YOUR NAME WILL BE SPOKEN WITH GLORY, MAJOR BREL.
KAROOOM!
BEST SPEED, MARSHAL.
MAJOR BREL— SENSORS DETECT ARMED INTRUDERS BEYOND THE BAY DOORS...
STAND READY, WARRIORS. PREPARE TO FIRE ON MY—
THROOOOOOM!
IT... IT CANNOT BE...


'NOOOOO!'
TACTICAL! GIVE ME TACTICAL!
ON SCREEN, MARSHAL STAVE.
COMMUNICATION LINK WITH HOMEWORLD SEVERED. SONTARA HAS FALLEN.
They will pay... The Rutan will pay for this...
INSTALLING THE RACEPOOL SECURELY HAS PRIORITY OVER VENGEANCE, MARSHAL.
INDEED, DENX, INDEED. HAVE YOU SUGGESTIONS FOR A VIABLE LOCATION?
FEW. ONLY ONE SAFELY IN RANGE THAT WOULD FULLY SERVE OUR PURPOSE...


'PANDORA, MARSHAL.'
PANDORA SPINDLE
VWORP VWORP
IT'S COLD. IT SMELLS OF ANTISEPTIC. DOCTOR. ARE YOU TAKING ME ON A TOUR OF FAMOUS INTERGALACTIC HOSPITALS?
PERHAPS I AM, BERNICE. THERE'S NO TELLING WHAT I'LL DO ONCE I'VE A MIND TO IT.
NICE VIEW, THOUGH.
LET'S INVESTIGATE CAREFULLY, SHALL WE? YOU'VE ONLY JUST JOINED MY CREW, SO I DON'T WANT TO LOSE YOU YET.


THANKS FOR THE CONCERN! SO WHERE ARE WE?
...'PROPERTY OF THE LAUREN CORPORATION'. RING ANY BELLS?
LAUREN? WHY YES! ONLY THE BIGGEST INDUSTRIAL GIANT THIS SIDE OF HEAVEN.
WHICH SIDE?
WHICHEVER SIDE WE ARE.
OH CRUK!
KRASH!
WHO THE CRUK ARE YOU? WHAT ARE YOU CRUKKING WELL DOING IN HERE?
LANGUAGE.


TWO MINUTES LATER...
Crukking well scared the living daylights out of me, chief!
DONA, SHUT UP!
I AM LORA, FACULTY CHIEF. YOU SAY YOU ARE CALLED 'DOCTOR'?
YES, AND THIS IS MY ASSOCIATE, MISS SUMMERFIELD...
CHIEF LORA!
NOT NOW, SYLVIE.
BUT CHIEF LORA... LOOK!
WARSHIPS COMING ALONGSIDE! THE COMPUTER IDENTIFIES THEM AS SONTARAN!
OH CRUK.
YOU SAID IT.

NEXT: ***A RACE AGAINST TIME***

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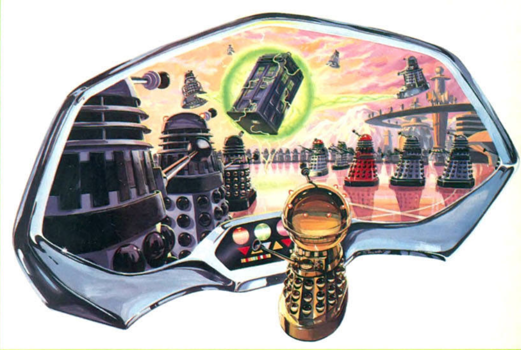
MAKING DATES

30th ANNIVERSARY Calendar 1993



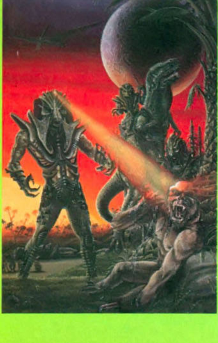
It has been several years since a *Doctor Who* calendar was last released and to celebrate the programme's Thirtieth anniversary, a partnership called Vision Publications, set up by **DWM** contributors David J Howe, Stephen James Walker and Mark Stammers, have released one.

"We wanted to produce a calendar," explained Howe, "simply because we wanted there to be at least one quality item celebrating the Thirtieth anniversary, and a calendar is something which is used all year round."

Vision Publications' calendar is unlike those previously produced. "We knew that earlier calendars used artwork which had been widely seen elsewhere and so we decided to commission new artwork and to use some that had only had a limited audience. As our basis we used the strongest aspect of the programme, and the key to why *Doctor Who* has lasted for so long. The ideas.

"*Doctor Who* is all about ideas and we wanted to free them from the constraints of the television studio and present the essence of *Doctor Who*."

This involved reworking familiar themes and concepts, as in Colin Howard's painting of the Silurians from the Jon Pertwee story of the same name. "That is a good example," suggests Walker, "because the Silurians on television looked like men wearing costumes. We wanted to explore what they could have looked like on an unlimited budget. Colin's painting depicts the young Silurian 'punishing' an ape-slave while the older Silurian leader looks on impotently. All the ideas and characters are from Malcolm Hulke's teleplay, we have simply interpreted rather than just copy the BBC's version."



"There were some creatures – the Daleks and the Cybermen – that we just could not alter as they are classics," adds Howe. "To paint the Dalek piece we chose Lee Sullivan, mainly because of his popular work on the *Nemesis of the Daleks* strip in **Doctor Who Magazine**. He came up with a stunning composition featuring over forty Daleks and the TARDIS. The Cyberman piece was again by Colin Howard, and his depiction of one of the silver giants inside the tombs on Telos turned out to be somewhat portentious as shortly after he had completed it, the story was found in Hong Kong."

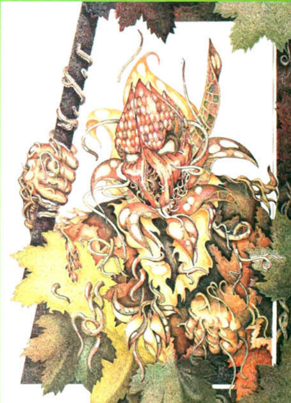
All the paintings in the calendar differ in style and execution. "What we wanted to do was provide variety," says Mark. "The previous calendars all contained artwork by just one (or two in the 1988 edition) artists, and we wanted a cross section of talent and style. Colin and Pete Wallbank use an airbrush which gives a polished look to the final piece, while Alister Pearson paints by hand. Alistair Hughes uses watercolours, Mark Oldroyd favours broad brush-strokes and a depth of colour and Brian Hudd uses a unique stippling technique. Our overriding consideration was that each month's page should stand on its own, and not get boring to look at."

Stammers undertook all the design and layout of the calendar, and he had distinct ideas about what was required. "I needed to ensure that the artwork was presented to its best effect, and we also wanted to add additional interest to the pages. This is why some of the months feature artwork of the Doctors while others feature photographs in addition to the main artwork images."

Alister Pearson was chosen for the all-important cover, which also appears as the November illustration, for a simple reason: "Alister is particularly good at capturing likenesses of the Doctors, and his contribution has proved very popular."

The calendar has now been on sale for several months. "The feedback has mostly been very positive and enthusiastic. All we wanted to do was our bit in promoting *Doctor Who*, all the more because of the BBC's uninterested stance regarding the show's future. If we can prove that a product like a calendar is a worthwhile proposition, then, along with the videos, books, CDs and **Doctor Who Magazine**, it is one more thing for the BBC to look at and wonder why there is still so much interest and enthusiasm in a programme which they apparently consider dead."

Copies of Vision Publications' Thirtieth Anniversary Doctor Who *calendar are available at £9.99 plus £1.00 postage and packing (Overseas orders are £15.00 sterling) from Vision Publications, PO Box 319A, Tolworth, Surbiton, Surrey KT5 9YE.*



MATRIX DATA-BANK

STANGMOOR'S STAR

Rossa McPhillips of Chiswick, London asks a couple of questions, the first of which is about William Marlowe who plays Lester in *Revenge of the Cybermen.* Has he appeared in any other stories and what else has he done? Marlowe also plays prisoner Harry Mailer in *The Mind of Evil* Episodes Two to Six. Best known for playing Det. Chief Insp. Russell in LWT's *The Gentle Touch,* he has done a variety of plays and appeared in television series such as *The Persuaders!* and *Callan,* frequently playing villains. The second question is did Terry O'Brien ever play Davros? No, the Davros triad to date consists of Michael Wisher, David Gooderson and Terry Molloy.

CARELESS ARCHIVES?

A concerned letter comes from **D. Clarke** of Llandudno, who has noticed that whilst the **Doctor Who Winter Special** of 1981 lists *The Invasion* Episode Four as existing, it is now a missing episode! Have the BBC lost it over the last decade? No, fear not – the BBC are more careful than that. The list did contain this mistake and also the omission that the BBC *did* hold a print of *The Wheel in Space* Episode 6.

BY ANY OTHER NAME

John Phillips of Strood asks who chose the collective names for the early Hartnell serials such as *The Dalek Invasion of Earth* where the title is not that of one of the episodes? Also, the novelisation *Doctor Who and the Keys of Marinus* states that it is based on the story *The Sea of Death,* the first episode of the story. Which are the right titles? A lot of this confusion has arisen since the *Radio Times* issued a Tenth Anniversary Special for the series in which they accorded the title of the first episode to each overall serial.

To answer the question in more depth, I shall refer to a superb article by Stephen James Walker in the fanzine *The Frame* which touches on this subject. Stephen listed the serial titles as accurately as possible using documentation from the time of the serial's transmission (and thus hopefully eliminating the problem of working titles). It should also be noted that much internal documentation gave titles in the form *Doctor Who and the Celestial Toymaker* (etc) up to around 1970. Stephen's list of titles and their origins is as follows:

A: *100,000 BC* (BBC document dated 1st November 1963), B: *The Mutants* (ditto), C: *Inside the Spaceship* (ditto), D: *Marco Polo* (BBC Enterprises listing from the Sixties), E: *The Keys of Marinus* (camera script), F: *The Aztecs* (camera script), G: *The Sensorites* (camera script), H: *The Reign of Terror* (camera script), J: *Planet of Giants* (Radio Times), K: *The Dalek Invasion of Earth* (BBC Enterprises), L: *The Rescue* (Radio Times), M: *The Romans* (camera script), N: *The Web Planet* (Radio Times), P: *The Crusade* (Radio Times/camera script), Q: *The Space Museum* (Radio Times/camera script), R: *The Chase* (Radio Times/camera script), S: *The Time Meddler* (BBC Enterprises), T: *Galaxy 4* (camera script), T/A: *Mission to the Unknown,* U: *The Myth Makers* (BBC Enterprises), V: *The Daleks' Master Plan* (six of the twelve camera scripts), W: *The Massacre of Saint Bartholomew's Eve* (camera script), X: *The Ark* (camera script), Y: *The Celestial Toymaker* (camera script) and Z: *The Gunfighters* (camera script).

Some of these are not the most commonly used titles. Serial A is most commonly known now as *An Unearthly Child* most probably due to its use in the *Radio Times* Tenth Anniversary magazine and its video release. Serial B is referred to as *The Daleks* to avoid confusion with the 1972 serial entitled *The Mutants,* and this has become an accepted title. Serial C is referred to as *The Edge of Destruction* since the commonly used title for many years, *Beyond the Sun,* derives from the BBC Enterprises list and was somehow connected with Malcolm Hulke's abandoned *The Hidden Planet* story (possibly the title of its first episode). Serial H was erroneously referred to as *The French Revolution* by Terrance Dicks in Target's *The Making of Doctor Who,* probably since this was the title of the serial's *Radio Times* article. Early publicity photos for Serial P bear the title *The Saracen Hordes,* which was a working title whilst Target's *Making* refers to it as *The Crusaders.* Serial T is commonly known as *Galaxy Four.* Episode T/A is referred to as *Dalek Cutaway,* although this is more of a description than a title. Serial W has been shortened to *The Massacre* for convenience since the Target *Making.*

MONSTER ARCHIVES

Jamie Fletcher of Selby asks which issues of **DWW/DWM** have carried Archives of Dalek and Cybermen stories. Okay, Daleks first (ignoring cameos), *The Daleks* **(DWW 3/4)**, *The Dalek Invasion of Earth* **(DWW 12/13)**, *The Chase* **(DWW 20/21)**, *The Daleks' Master Plan* **(DWM 67)**, *The Power of the Daleks* **(DWM 68 and 180)**, *The Evil of the Daleks* **(Winter Special 81 and 200)**, *Day of the Daleks* **(DWM 111)**, *Frontier in Space* **(Winter Special 82 and 201)**, *Planet of the Daleks (DWM* **72 and 202)**, *Death to the Daleks* **(DWM 56)**, *Genesis of the Daleks* **(DWM 69)**, *Destiny of the Daleks* **(DWM 86)**, *Resurrection of the Daleks* **(DWM 106 and 194)**, *Revelation of the Daleks* **(DWM 188)** leaving *Remembrance of the Daleks* not archived so far. For the Cybermen: *The Tenth Planet* **(DWM 46)**, *The Moonbase* **(DWM 138)**, *The Tomb of the Cybermen* **(DWM 54)**, *The Wheel in Space* **(DWM 74)**, *The Invasion* **(Winter Special 82** and **189)**, *Revenge of the Cybermen* **(DWM 97)**, *Earthshock* **(DWM 67)**, *Attack of the Cybermen* **(DWM 204)** leaving only *Silver Nemesis.* And of course both monsters feature in *The Five Doctors,* covered in **DWM 96.**

ANNONYMOUS ARTIST

It seems that one of the artists in the book list given in **DWM 176** is not credited with a key, according to **Ray Baker** of Poole. Who is the mysterious P.B. who did the likes of *The Giant Robot,* etc? Well in fact it was Peter Brookes, who also filled in for Frank Bellamy on *Radio Times* illustrations during the Pertwee era.

Matrix Data Bank compiled by Andrew Pixley, co-editor of Time Screen: The Magazine of British Telefantasy. *If you have any questions about* Doctor Who, *send them to Matrix Data Bank, Doctor Who Magazine, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Please note that we receive a huge number of queries, some asking the same question. We try to respond to all enquiries but personal replies are IMPOSSIBLE. No exceptions!*

BACK ISSUES

Marvel are now able to offer a limited number of *Doctor Who* back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling or US dollar equivalent only) to Doctor Who Magazine Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

DWM 151 Graham Williams on *The Nightmare Fair*, The Fall Guys (stunt work) Part 2; South West England Location Guide; Yeti feature. Text Story: *The Infinity Season* by Abnett and Dolan.

DWM 155 David Banks on *The Ultimate Adventure* plus interview with Ian Hogg. Strip: *Nemesis of the Daleks: 4* by Starkings, Tomlinson and Sullivan;

DWM 157 *The Web Planet* Archive; interviews with Jackie Lane and Frank Windsor; *The Curse of Fenric* location feature. Strip: *Hunger from the Ends of Time: 1* by Abnett and Ridgway.

DWM 158 Interviews with Marc Platt, Bill Strutton and BBC publicist Kevin O'Shea, Season Twenty-Six Visual Effects Feature. Strip: *Hunger from the Ends of Time: 2.*

DWM 159 Season Twenty-Six Guide (*Battlefield* and *Ghost Light*) plus South East Location Guide. Strip: *Train-Flight: 1* featuring Sarah Jane-Smith, by Donkin, Brand and Ridgway.

DWM 164 Interviews with John Nathan-Turner and Philip Madoc; *Terror of the Autons* Archive 1; *The Two Doctors* recording feature; Strip: *Fellow Travel-ers: 1* by Cartmel and Ranson.

DWM 165 Katy Manning and Video FX designer David Chapman interviewed plus *The Terror of the Autons* Archive:2; and Foreign Locations Guide. Strip: *Fellow Travellers: 2.*

DWM 166 Nicola Bryant interview; Behind-the-scenes on *Mawdryn Undead*, Derrick Sherwin on UNIT and his era as producer. Strip: *Fellow Travellers*: 3.

DWM 167 Merchandise special; free flexi-disc. Interviews with director Waris Hussein and Peter Darvill-Evans. Special tribute material to Graham Williams by Anthony Read, Lalla Ward and Mary Tamm. Strip: *Darkness Falling* by Abnett, Sullivan and Farmer plus the first part of proposed *Doctor Who* newspaper strip.

DWM 171 BBC Video special issue including check list, *The Aztecs* production feature, interviews with Wendy Padbury and Tomek Bork. Strip: *The Mark of Mandrogora: 3* by Abnett and Sullivan

DWM 172 *The Awakening* Archive including interview with writer Eric Pringle, designer Barry Newbery, Janet Fielding and John Nathan-Turner. Strip:*Mark of Mandragora: 4.*

DWM 173 Interviews with writer Graeme Curry and director Fiona Cumming plus Fourth Doctor fiction and *Party Animals* strip by Russell, Collins and Pini.

DWM 174 Free Davison poster; TARDIS special - TARDIS journeys listing, console schematics, interview material on its original design, *The Three Doctors* Nostalgia and *The Chameleon Factor* strip by Cornell, Sullivan and Farmer.

DWM 175 Virgin's *New Adventures* previewed with an extract from *Genesys* introduced by John Peel, illustrated by Paul Vyse. Interviews with James Ellis and Louise Jameson. Strip: *The Good Soldier: 1* by Cartmel, Collins and Pini.

DWM 176 Your views on the show, its merchandising and future! Plus a full Target books listing. Brief Encounter - *Mistaken Identity* - by Russell and Keable. Strip: *The Good Soldier: 2*

DWM 177 *The Visitation* Nostalgia; *Radio Times* - the Tom Baker Years; interview with Peter Ling. Strip: *The Good Soldier: 3.*

DWM 178 *Slipback* archive and recording feature. Sophie Aldred on *Ghost Light.* Interviews with Mary Tamm and *The New Adventures* novelists Terrance Dicks, Nigel Robinson and Paul Cornell. Brief Encounters - *Affirmative* by Read and *An Unfulfilled Dream* by Dunn - both illustrated by Vyse. Strip: *The Good Soldier: 4*

DWM 184 Free Postcards. *Delta and the Bannermen* archive, rare stills from *The Tomb of the Cybermen.* New Hartnell fiction by John Lucarotti. Interviews with Graeme Harper and Morgan Deare. Strips: *Business As Usual* by Moore and Lloyd plus *The Daleks: 5.*

DWM 186 Free Postcards. *Enlightenment* archive, with feature by director Fiona Cumming; full details on *Resistance Is Useless*, plus interview with the director. Interview: Tony Caunter; Brief Encounter: *Cathedral Heart* by Cornell and Hudd; strips: *The Grief: 2* by Abnett and Danks and plus *The Daleks 8.*

DWM 187 Free Postcards. Aneke Wills interview. *The Deadly Assassin* archive; interviews with Mitch Mitchell, Donald Hewlett, Tim Piggott-Smith and Bernard Holley; Brief Encounter: *A Romantic Evening* by Fowles and Griffin; Strips: *The Grief 3* plus *The Daleks 9*

DWM 188 Free Postcards. Interviews with directors Graeme Harper and Michael Leeston-Smith; *Revelation of the Daleks* archive; Brief Encounter *The Useful Pile* by Orman and Lambert; Strips: *Ravens: 1* by Cartmel, Williamson and Smith, plus *The Daleks 10.*

DWM 189. Free Postcards.The making of *Shada* with Douglas Adams, Pennant Roberts and Tom Baker. Interview with Rona Munro. Cybermen - the ultimate monsters? Brief Encounter *Time, Love and TARDIS* by Plath and Vyse. Strip: *Ravens: 2* plus *The Daleks 11* and *12.*

DWM 190:Wraparound cover. *Ghost Light* archived. Ian Scoones, Sharon Duce, Frank Windsor and Michael Cochrane interviewed. Brief Encounter: *A Visit to the Cinema* by Bishop and Lambert; Strip: *Ravens: 3* plus *The Daleks 13*.

DWM 191: Free Cybermen poster. Archive on *The Leisure Hive*, plus interview with Lovett Bickford. Interview with Sixties story editor Donald Tosh. Brief Encounter: *Reunion* by Carroll and Molyneux; plus strip *Memorial* by Gray and Ridgway. *The Daleks 14.*

DWM 192: Free Sea Devil Poster. Archive on *The Sea Devils* plus retrospective on Malcolm Hulke. Interviews with Donald Tosh and Ian Scoones. Brief Encounter: *Games* by Warwick Gray plus strip: Strip:*Cat Litter* by Platt and Ridgway. Plus *The Daleks 15*

DWM 193: Free Sontaran poster. Archve on *The Android Invasion.* Interviews with Roy Castle and Brian Hodgson. Brief Encounter: *Toy* by Varney and Lambert, plus strip *Pureblood 1* by Abnett and Andrew. Plus *The Daleks 16* & *17.*

SPECIALS

Rates as above. Please note that only limited stocks are available and are listed on a first come, first served basis.

SUMMER 1991

Full location listings feature. The making of *Silver Nemesis* by Sophie Aldred and *Delta and the Bannermen* by Gary Downie. Strip: *Seaside Rendezvous* by Cornell, Frank and Baskerville.

WINTER 1991

UNIT EXPOSED! Free poster. The making of the UNIT stories and features by Ben Aaronovitch, Derrick Sherwin and Nicholas Courtney . Strip: *The Man in the Ion Mask* by Abnett and Williamson. *Brief Encounter* by Colin Baker.

HOLIDAY 1992

WHO IS SARAH JANE SMITH? Free poster. Interview with Elisabeth Sladen plus biography of Sarah. Archives on *The Hand of Fear* and *K9 and Company.* Strip: *City of Devils* by Russell and Danks. *Brief Encounters* by Tucker, Perry and Cockburn; Bishop and Hudd and a special story by Nicholas Courtney, illustrated by Paul Vyse.

SPECIAL PROJECTS

Please note the different mail order prices for the specials below.

VOYAGER GRAPHIC NOVEL by Steve Parkhouse and John Ridgway, featuring the Sixth Doctor against the menace of Astrolabus. Full colour graphic album. UK £6.00, £8.00 overseas orders.

ABSLOM DAAK - DALEK KILLER by Steve Moore, John Tomlinson and Richard Starkings with art by Steve Dillon, David Lloyd and Lee Sullivan. The complete Abslom Daak story to date with additional text story and Kill Wagon and Dalek Death Wheel blueprints. UK £7.00, £9.00 overseas.

SOUNDHOUSE

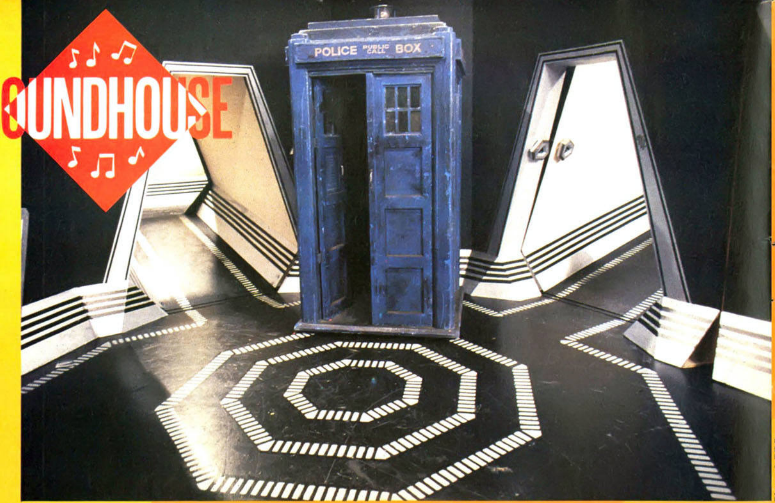


Photo © BBC

Austen Atkinson-Broadbelt begins a short series of interviews with some of *Doctor Who*'s most frequently forgotten creators – the soundsmiths. He begins this investigation into the workings of the BBC Radiophonic Workshop with an interview with Brian Hodgson – the department's organiser.

Brian Hodgson joined the BBC Radiophonic Workshop, based at the converted 'roller-skating palace' in Maida Vale, London, in 1963. He arrived shortly before Verity Lambert approached the Workshop with a very special project. She apparently said to Desmond Briscoe, Organiser (Head) of the Workshop, "There's a science fiction serial that's going to run for six weeks. Can you do a signature tune?" Desmond accepted on behalf of the Workshop and everyone became involved. Brian Hodgson was therefore connected with *Doctor Who* from the very beginning. He was the man responsible for creating the now legendary TARDIS dematerialisation noise, as well as giving the Daleks their distinctive voices. In 1977 Brian became the Organiser of the department and it was he who accepted new producer John Nathan-Turner's commission to redefine the sound of *Doctor Who* in the Eighties. I began by asking Brian to set the scene. Who were the people that had worked on *Doctor Who* in the early years?

"Desmond Briscoe was the man who set the ball rolling. Having agreed to Verity Lambert's request he contacted Ron Grainer, who composed the music and then Workshop composer Delia Derbyshire took over from there to actually perform the piece. Dick Mills worked alongside Delia on the signature tune, as at that time we nearly always worked in pairs. Together they produced an incredible piece of electronic music. I was given the responsibility for special sounds. In fact I was the special sound man on *Doctor Who* for nearly ten years. In 1972 I left to form my own company and that's when Dick Mills took over from me. He produced the special sounds for the show for seventeen years! I returned to the Workshop and became the organiser in 1977. *Doctor Who* was always very much a team effort."

I asked Brian to go into detail about his brief for the TARDIS and Dalek effects.

"The TARDIS take-off proved pretty troublesome at first. I tried to think my way into the sound. I knew what I didn't want and that was the typical 'spaceship blasting off as if a rocket' kind of effect. I wanted the sounds to move in two directions, so that some would sound as though they were rising tones and others would be going away from the viewer. My brief was to make a sound that suggested the tearing or ripping of the fabric of time and space. I was sure that I had the basis for my sound.

"Making that sound a reality was the next step. we used to have an old piano in the Workshop, which was recently auctioned off for *Children In Need* (raising £250). The basic TARDIS sound was derived from the strumming of my mother's front door key against the strings of the Workshop piano. I then spent a lot of time treating and altering that sound to achieve the finished result.

"The Daleks were a different story. Their voices grew out of a kind of prototype Dalek sound that we had created for a rather inferior robot called Jones. He originally appeared in the children's programme *Sword from the Stars*. When we came to do the Dalek we remembered his voice and put that together with the voice of the very talented Peter Hawkins. We treated Peter's voice through a device called a ring modulator, which is controlled by a tape with a modulating frequency on it. This electronically switched Peter's voice on and off thirty times a second. I knew I had succeeded because children all over the country were running around their school play grounds shouting 'Exterminate'!!"

EARLY THOUGHTS

What was the atmosphere like in 1963? Were people worried that this strange new programme would work?

"You haven't got time to worry. Putting a television programme together is nerve wracking enough without worrying about it. Everyone just worked – we all worked on our own little bits. We just kept out heads down and did it. People think of *Doctor Who* as this great cultural icon. To us it was just a programme. That's how we were earning our money. We had no idea it was going to become a sensation of the age – with the possible exception of Verity. It was an interesting programme to do. We liked the idea of it. We had no idea that it would change our lives.

"I don't think any of us had deep psychological things about *Doctor Who*. When creating the TARDIS noise or doing the voices for the Daleks, I certainly had no ulterior motives, or even very artistic ones! It was just a concept which I wanted to try. I worked with sound textures because they were interesting."

I asked Brian if he thought the Workshop had a musical style of its own.

"I would say that each composer has a sound, but that is less so now than it used to be. When people said 'that's the Paddy Kingsland sound', in fact that was almost the Radiophonic Workshop sound. Now we are back with the full spectrum of sound as we were in early days; you had perfect freedom. You could record anything that you wanted and start off from there. With voltage control (early synthesisers), people tended to try and do it *all* as voltage control. Simply because if things were easier to do in that way, you tended to do them. Now it's as easy to use a sampler. Go off with a DAT (Digital Audio Tape) machine, record the sound of, say, coal going down a shoot, bring it back and do things with it. But you're using a computer, so instead of spending three days trying to do something on little bits of tape and ending up with a mess, you can try that out within the computer. The odds are you won't end up with a mess because you've got more control over the sound in the first place. You are not getting sound degradation – when you lose generations as you copy things – which avoids a lot of problems.

"In the early days on *Doctor Who*, you would change the speed on a sound so much that you ended up having to take the higher frequencies off simply to get rid of the machine noise you pick up. We don't have these problems today. We have different problems now. Don't forget that technology is all relative. The frontier is always just beyond our current position, we never reach it. But if there weren't problems there would be no fun in it."

Brian Hodgson today. Photo © ARAB

TECHNOLOGY

Aware that the advance of technology must have influenced the department, I asked Brian how the synthesiser revolution had affected the Workshop?

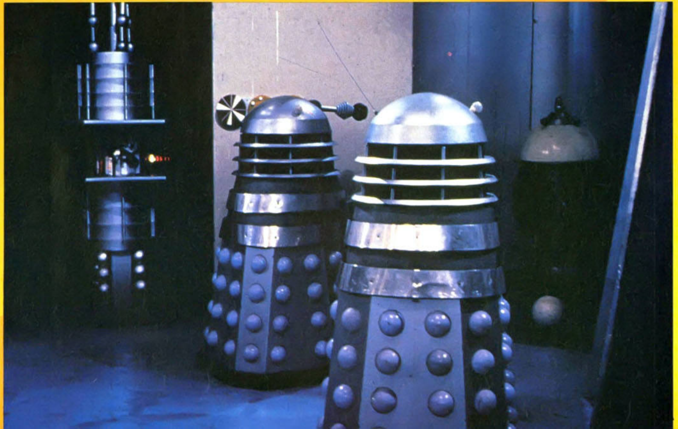
Our first synthesiser was called the Delaware. It was a very advanced machine. It took up an entire wall, because it was so long. It even came through the door – eventually! We had to have a steel joist put in the corridor to brace the door. As it was being built for the department I said 'I don't suppose we'll have any trouble getting it in?' We soon realised that we couldn't – that it wouldn't fit, so they put fifteen feet of eleven inch steel in to widen the door for it! I said to David Cochran the designer 'Have you got the handbook?' He looked at me and said 'What handbook? These are one-offs. This is the first one'. And so he and I sat for two days and two nights eating steak sandwiches, drinking beer and wrote the handbook for it! It was an incredible machine. We used it increasingly throughout the Seventies on *Doctor Who* – particularly Malcolm Clarke's music for *The Sea Devils* and the unused theme music (which now can be heard on the recent BBC Home Video release *The Pertwee Years*)."

Although Dick Mills was doing the sound effects for *Doctor Who* during the late Seventies, the department had a minimal involvement with the show until Season Eighteen. Brian told me how he became involved with *Doctor Who* again in the Eighties.

"John Nathan-Turner approached me and asked if it would be possible for the Workshop to do the music – which was always the intention from the start of the programme anyway, but it had been physically quite difficult to produce the quantity required. I said okay; we did a demo, dubbed an episode and he said okay! We started with just Paddy Kingsland and Peter Howell. Peter's reworking of the signature tune was absolutely superb. Quite frankly Delia Derbyshire wrote to me about the latest (Keff McCulloch's) version and said 'Ron Grainer will be revolving in his grave – I think it is a travesty.' She was quite upset and I sent the letter off to JN-T.

"Until Peter Howell re-did the theme, we had never really satisfactorily redone it. We did an abortive version when we first got the Delaware. It seemed like a good idea at the time! In fact listening to it again, it wasn't really that bad, just different. It did go out in Australia, tagged to one of the Pertwee stories (*Carnival of Monsters*). We don't even have a pure copy of that anymore. I thought I had one, I had it at the Longleat 1983 event, but I lent it to a *Doctor Who* Appreciation Society member and it disappeared. So somewhere in his attic lies a pristine version of the unused title music. In some ways I am ►

Hodgson based the Dalek voices upon a robot from an earlier TV series. Photo © Ray Cusick



The 'new' version of the theme tune created on the Delaware was actually used on Australian broadcasts of *Carnival of Monsters* starring Peter Halliday and Leslie Dwyer. Photo © BBC

◄ pleased that Barry Letts opted not to use that version. Peter Howell's version is a superior replacement for the original."

Why did the Workshop stop producing the incidental music for *Doctor Who* after 1985?

"It was a very heavy workload. I was getting uptight that we would start a series off with loads of time and then end up doing sixteen minutes of music in three days. I just felt that the quality was going. Also, I think that John Nathan-Turner thought that the show was starting to get a 'sound' and he wanted to break it up with freelance musicians. That's fair, as the producer, John had to make those decisions. I think John would have liked to keep a couple of our composers on it. It certainly did the series no harm to have a change even though not everybody, I think, has done it very well."

Does the department's output now receive more attention from producers and directors?

"The expectations of the audience are now much higher so our rôle is increasingly important. They no longer have people like us in Hollywood – they have 'sound designers'!

"I went to a Cyberarts Festival in Los Angeles, about four years ago. There were all of these guys saying 'Oh I was the sound designer on *Alien*' and 'I was the sound designer on so and so'. I was sitting at a table with them one night and they said 'Well what do you do?' I told them that I managed the BBC's Radiophonic Workshop. To this they said 'Oh yeah', vague with disinterest. And then I said, playing them at their own game, 'Well I was the sound designer for *Doctor Who.*' Their eyes widened, eyebrows raised and as a result we talked about *Doctor Who* all evening. *We* would never have called ourselves 'sound designers'. It is far too pretentious!"

Has the modern marketing of soundtracks from movies and even TV shows had an effect on the Workshop's work?

"I sometimes worry that people tend to do things so they can put them on a record, instead of performing what is right for the programme. Certainly a lot of music that you hear on television, you just wonder whether really the programme would have been better with a different piece of music. When we did the signature for *Doctor Who* we weren't thinking about it as a gramophone record, or the extra sales. We were thinking about a theme tune for the programme. That is the only way to look at music for programmes. Nowadays you make a movie and the first thing that happens is along comes the agent who says 'My pop group can do this for you and it won't cost you any money and we can have the record rights. Ho! Ho!' The music for *Doctor Who* was never handled like that, it was always unique."

How does Brian feel the Workshop is perceived? It certainly seems synonymous with *Doctor Who.*

"It's difficult when you're inside an establishment looking out, to see how other people perceive it. I know from my contacts with my European colleagues and the European Broadcasting Union that they have a fantastic vision of the Radiophonic Workshop. I think people come here and they always seem puzzled. They either think it's going to be a whole pile of junk with a Time Lord in the middle, or us weird and wonderful wandering around in brown coats with pencils stuck in our pockets! Sometimes they just can't understand the laid back atmosphere here. It is very unlike BBC Television Centre."

ROYAL ASSENT

Brian explained the famous story of how The Queen had come to meet members of the department, to which – according to fable – she exclaimed 'Ah yes, *Doctor Who*!'

"We were asked to mount some entertainment for the Hundredth Anniversary of the Institute of Electrical Engineers, at the Festival Hall in the presence of Her Majesty the Queen. Desmond Briscoe, still the leading light and Head of the Workshop at that time, introduced the entertainment. Afterwards Her Majesty met Desmond and talked to him, briefly about our output and of course *Doctor Who.* Obviously the Royal Family watched the programme!"

I asked Brian if he felt that the Workshop's involvement with *Doctor Who* has had an influence on pop culture?

"At the time we set a lot of precedents. Nobody knew what outer space would sound like and so we invented things. There was a Jon Pertwee story where he was outside a ship (*Frontier in Space*) – so I placed a treated aqualung sound behind him, which made sense. It was believable; the characters would be talking to each other and their speech would sound strange. I would invent a pseudo-technology to try and get a feel for how machinery would sound or what the atmosphere would be like in a space vessel with recycled air. That always helped me to create sounds that seemed logical. I think that's why a lot of science fiction output has adopted similar effects as the norm. Certainly the TARDIS dematerialisation noise has been used a number of times on different programmes and commercials, as a standard noise for a time and space machine. The Daleks voice is almost passé these days. I wish I had a pound for every time the Cadbury's Smash adverts had nicked it!

"I was invited to a service in St Paul's Cathedral to celebrate sixty years of the BBC, and they actually used the TARDIS noise in a sound montage in the middle of the service. I had no idea they were going to do that. It was very strange sitting in St Paul's listening to the TARDIS dematerialising! That was one for the scrapbook."

If the Workshop had influenced modern culture, did he think that it had therefore, also influenced modern music?

"The synthesiser happened because of the interest that the pop music industry was taking in it. Perhaps the pop people were spurred on by what we were doing, and wanted to do similar sorts of things. Once they became interested in that electronic sound it developed it's own momentum. I think we probably influenced a lot of people at formative stages of their career. Once The Beatles and The Rolling Stones started getting into electronics their money made the synthesiser revolution happen. Yes, I'm sure that the Workshop had an absolute influence, but I'm just not sure that we should shoulder *all* of the blame for modern music!"

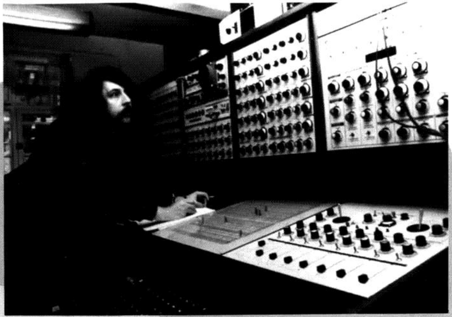
If the BBC decided to allow an independent production company to produce *Doctor Who,* would that company be able to use the department for it's sound needs?

"If there was an independent production of *Doctor Who,* for the BBC, there is no reason why that independent unit would not have access to the Radiophonic Workshop, as long as it is prepared to pay for it. That's if they want us to work on it, they may decide to change it all completely, why not? They don't have to use us. However, if it's a *Doctor Who* independent production for a non-BBC channel/company, then no."

Conscious of the pressures upon the BBC in the run up to their charter renewal before 1996, I asked Brian how secure the future of the department was?

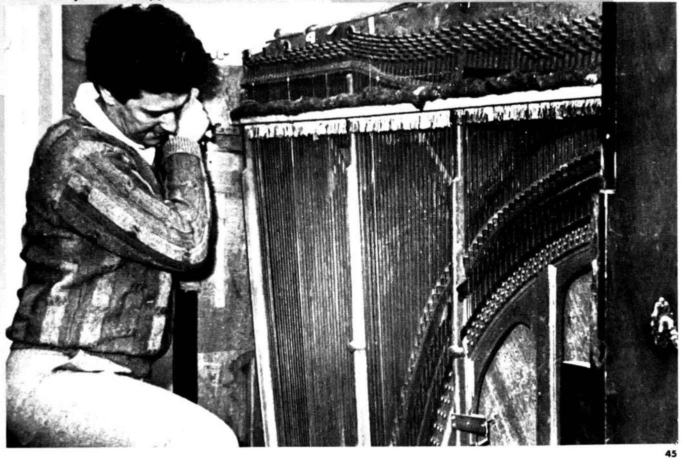
"Nobody is safe. Things that you are fairly sure about one day, may change the next. I think we'll survive. Maybe not in our current form, but we will survive as long as professionalism is still valued. If we go down the 'lets do it the cheapest way we can' route, we will *not* survive. We will probably aim for the middle of the market, charging around £300 to £400 a minute for incidental music. That sounds like a lot of money, but that's what it costs outside as well. People know that they will get a good product from the Workshop. As long as people want quality, we will survive". ◆

Peter Howell's new version of the theme was used everywhere and received its first airing on Part One of *The Leisure Hive* with Tom Baker and Lalla Ward. Photo © BBC



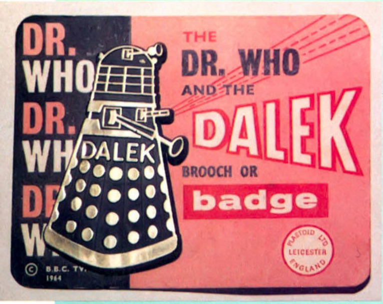
Malcolm Clarke creating the incidental music for *The Sea Devils* on the Delaware .

Brian Hodgson actually creating the sound of the TARDIS dematerialising with the aid of the Radiophonic Workshop piano and his Mum's front door key back in 1963!



COLLECTORS' CORNER

Collectors' corner uses the following 'availability scale': ★ Currently Available, ★★ Generally available from specialist dealers, ★★★ Rare but occasionally available from specialist dealers, ★★★★ You'll be lucky, ★★★★★ Almost unheard of!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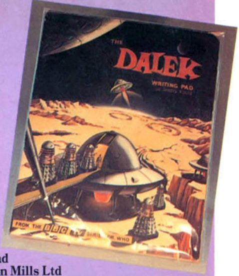
THE DR. WHO AND THE DALEK BROOCH OR badge
DALEK
PLASTOID LTD LEICESTER ENGLAND
© B.B.C. TV. 1964

The *Doctor Who* and the Dalek Brooch or Badge
Manufacturer: Plastoid Ltd
Year: 1964
Original Price: 1/3d
Availability: ★★★★

What do you do when the school bully decides that it is 'pick on David day'? I knew that 'Crusher' Budd had decided that this particular Thursday was to be the equivalent of hell for me because he had pinned his traditional list of 'targets' to the house noticeboard on the Monday morning. Along with an apprehensive group of other first-years, I noticed that one of the teachers, Miss Dove, was due for humiliation on Wednesday, but below her was a name which brought a cold sweat out on my brow – mine! "See you tommorrow" quipped Crusher as I trudged home on Wednesday. What could I do? My life was due to end and I'd miss the conclusion of the rather interesting *Doctor Who* story with guillotines set in ancient France. Suddenly I had a brainwave. Checking my pockets for change, I made a detour to Woolworth's to buy two Dalek Badges. When I got home I strategically placed them inside my blazer lapels so that the pins stuck out nastily. Would my plan work? Would Crusher fall for it? The next morning I managed to avoid him until lunchtime, and when I heard his familiar mocking voice echoing down the corridor, my knees turned to water and my brain to soft jelly. He strode up to me and without any hesitation or prompting grabbed my lapels hard. Luckily the blood missed me, and with his hands wrapped in gauze and bandages, he wasn't able to carry out his threats to remove certain parts of my anatomy and feed them to his dog. I had won another temporary reprieve . . .

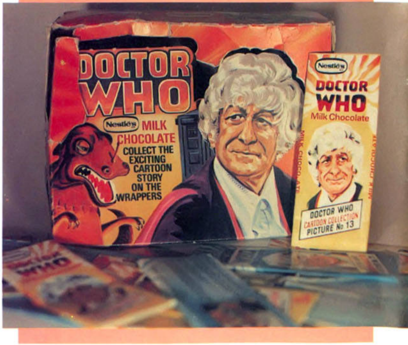


The Dalek Writing Pad
Manufacturer: Newton Mills Ltd
Year: 1965
Original Price: 1/-
Availability: ★★★★★

'Astonishing!' was my first thought when I tried writing in my brand new Dalek Writing Pad. Initially I thought it might have been the pencil, but writing with a pen, a crayon and even my dad's fountain pen all achieved the same results. The writing came out all angular and spiky, just as in the Dalek annuals. No matter how hard I tried, I could only write Dalek writing in the pad. No-one else in my family had this problem, and mum thought it was just me, but somehow my pen became possessed, and numerous Daleky commands, orders and expletives spilled out onto the page in that familiar spiky script. Finally mum took the pad away 'for my own good' and made me drink some nasty medicine for my nerves. Mums are like that!

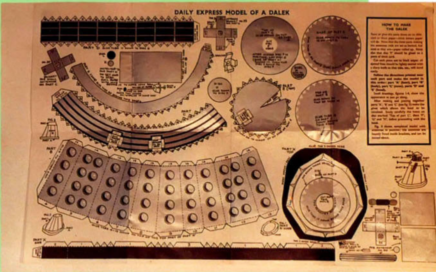
***Doctor Who* Milk Chocolate Bars**
Manufacturer: The Nestlé Company Ltd
Year: 1971
Original Price: 3p each
Availability: ★★★★

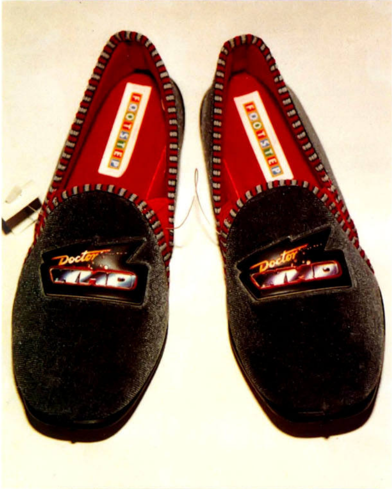
Doctor Who chocolate bars were all the rage in the Seventies. Any kid with three new pennies clutched in his grubby hand could pick up a thin sliver of chocolate wrapped in foil and encased in a colourful wrapper featuring a slightly concerned looking Doctor. As a ploy to sell more of these items, the wrappers told a story in fifteen parts, resulting in grubby schoolkids rummaging through the pile of bars looking for the elusive number twelve to complete the collection. It was therefore usual for the bars to be broken and covered in sticky fingermarks.


DOCTOR WHO
Nestlé's MILK CHOCOLATE
COLLECT THE EXCITING CARTOON STORY ON THE WRAPPERS
Nestlé's
DOCTOR WHO
Milk Chocolate
DOCTOR WHO CARTOON COLLECTION PICTURE No 13

Daily Express Model of a Dalek
Manufacturer: Beaverbrook Publishing
Year: 1965
Original Price: free
Availability: ★★★★★

Something happened in the Sixties which science has yet to explain. We all knew what a Dalek looked like. We saw them on television, we saw them in the films and we saw them publicising *Doctor Who* in the newspapers. Why was it therefore, that publications like *The Daily Express*, and television programmes like *Blue Peter* were utterly convinced that a Dalek looked like an upturned yoghurt pot with bits of drinking straw stuck on with 'rubber based cement'. *The Daily Express* gave away a Dalek kit which consisted of a sheet of paper printed with cut-out shapes. The instructions suggested that you stuck the shapes onto thick brown paper and went on to explain how to insert the tabs and glue the bits together to make a Dalek. I decided to go one better, and when my kit arrived (you had to send off for them), I got my dad to make a copy many times bigger so that the scale Dalek became full sized. Much gluing and cutting and inserting of tabs later and I was the proud owner of a vaguely Dalek-shaped pile of quivering paper which filled my room.



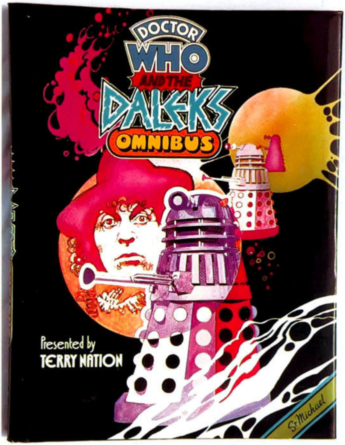


Doctor Who Slippers
Manufacturer: Mothercare
Year: 1989
Original Price:
Availability: ★★★

A vast improvement on the pixie-boot Dalek slippers of the Sixties, these attractive grey velour items were in great demand during 1989. I personally saw them on sale anywhere, and suspect that the entire shipment was picked up by dealers in *Doctor Who* goodies to be sold off in about ten years time. Either that or there are a large number of eight-year-olds with cupboards crammed full, Imelda-style, of slippers.

Doctor Who and the Daleks Omnibus
Publisher: Artus Books
Year: 1976
Original Price: £1.99 h/b
Availability: ★★★

Good old Marks and Spencer. The famous chainstore were the only people selling this attractive large hardback book, and quite a book it was too. Anyone who had not already got the novels could enjoy *Genesis of the Daleks* and *Planet of the Daleks* as well as some photographs, artwork and features on Daleks past and present. In many ways this book was the forerunner of the hardbacked W H Allen factual books of the Eighties. I still wonder whether Terry Nation actually wrote *any* of it though.



David Howe

VIDEO VIEWS

Not having seen *Earthshock* since it was first broadcast I have to admit that Gary Russell is probably right about its flaws (**DWM 191**). However, the story also had more merits than he gives it credit for.

Unlike Janet Fielding and Peter Davison, Matthew Waterhouse was not always first rate, but surely his performance on this occasion was worthy of mention. Nor can one say that the only point of the story is the Cybermen - for all that the holes in the plot may undermine the story, the death of a companion means that this story gives credibility to the series as a whole. This does not give it automatic status as a classic, but it is the key to appreciating this story which Gary Russell ignored.

Ben Murphy,
Oxford

Timelines

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For the sake a gratuitous controversy, I would like to compliment Gary Russell for his excellent *Off The Shelf* column. His often provocative articles are reminiscent of The Weasel in *The Independent Magazine*. I cannot understand why readers get so upset when he offers his personal point of view (and sticks to them). Yes, the feature is highly opinionated but that only makes it all the more stimulating and exceptional in what is otherwise a largely news and fact orientated magazine.

A major aim of the magazine ought to be to initiate debate, something it achieves quite well. Features such as *Off The Shelf* and *Controversy Corner* do much to inspire readers to think about what is quite a complex academic topic, instead of passively absorbing information.

Zac Yeo,
Maidenhead,
Berkshire

Has Russell got a sworn mission in life to wind readers up? He seems to go deliberately contrary to the majority of fans' opinions. I do wonder sometimes whether someone who criticises classics like *The Dæmons* and *Logopolis*, while praising wastes of videotape like *The Greatest Show in the Galaxy* is not pulling our collective leg a little!

Now he seems to have set his pet Dalek on *Earthshock*, which has long been regarded by many fans (myself included) as one of the all-time great stories.

Tim Walker,
Swindon,
Wiltshire

Gary Russell replies: I'm afraid I would get very little satisfaction from writing Off The Shelf *every issue if I just made it all up to annoy fans. Sorry folks, but the opinions expressed are genuine ones (although I don't remember condeming* The Dæmons, *merely asking whether it should be re-evaluated, something we'll get the opportunity to do in January). However, can I just remind you that I have said nice things about* some *stories* (The Deadly Assassin, Androzani, The Three Doctors, Masque of Mandragora...), *and few people ever argue with them.*

THE BAKER YEARS

I have just watched nearly three hours of entertaining *Doctor Who* - namely *The Tom Baker Years*. The format is perfect - clips from Baker's era followed by his comments and recollections. For once BBC Home Video have come up with the goods regarding *The Years Tapes. The Tom Baker Years* left me with a sort of glow; it was a stunning piece of documentary.

Now the gripe. Why on Earth was it on *two* tapes? It would easily have fitted onto a three hour tape - there was no need for a Part One and Part Two! And what justified the £19.99 price? There were no expensive sets, no special effects, so what did we get? Tom Baker, one camera man, a television and a video. And a researcher to pick out all the clips and a VT editor to splice it all together. It's about time the BBC got rid of the 'two tapes - double the money' attitude. It should have been £12.99! Sheer greed!

Julian Smith,
Wincobank,
Sheffield

Don't forget, all the actors in the clips needed payment, as well as the musicians, the writers...

Now, talking of the Special Video Releases brings us onto the proposed...

1993 SPECIALS

Next year looks like being another dull one. Why? Because the BBC are insisting on releasing Specials. I have had enough! Surely most people prefer normal stories - I mean, what would you rather have: *The Pertwee Years* or *Inferno*? I know which I'd choose. I liked *Shada*, and *The Tom Baker Years* was a touch of class, but when they block normal releases... And 1993 should be the year when *all* the Doctors are properly represented...

Mark Boet,
Lymington,
Hampshire

Enough is enough! Not happy with everyone moaning about six episode stories being overpriced (which I partly agree with, except to the point of not having *any*, rather than perhaps pricing them at £16.99) we now think it's trendy to knock Tom Baker stories! I point out this fact to highlight that during the Tom Baker years the show really made its name (no disrespect to the previous Doctors) and during the last two Doctors it became a bit of a joke! Tom Baker should have more stories released. But what do we find for 1993? Rubbish like *The McCoy Years* and *The Reign of Terror* with episodes missing! The BBC have gone Special mad! Perhaps they think that if it is a Special, it will sell better - perhaps they're right. But it seems a shame that with an archive full of classic Tom Baker stories we have to resort to a set of incomplete stories and lame Specials to make up the release schedule for the Anniversary year.

John R Burns,
Sunderland,
Tyne & Wear

Narration-linked stories? Ludicrous!! *The Invasion* is bad enough, but now two-thirds of *The Reign of Terror? The Tenth Planet* without its conclusion?

"SO YOU'VE REPLACED SARAH WITH AN ANDROID DOUBLE, EH? SHAME YOU COULDN'T DO SOMETHING ABOUT HER FASHION-SENSE."

Don't let the sales figures for the previous Specials fool you, BBC Home Video! *Shada* was our first chance to see that story, but we prefer *stories*. *Not* documentaries. *Not* patchwork videos! Leave the incomplete adventures to the BBC Audio Collection and give us *full* stories! And a fairer proportion of post-1980 ones at that, augmented whenever possible with missing sequences like *The Curse of Fenric.*

So come on, stop wasting all those release slots and have a little faith in the eventual return of the missing material. I do!

Stuart Maddison,
Camberley,
Surrey

Whilst an overwhelming number of correspondents agree with the views above (indeed, we have not received a single letter complimenting the suggested Specials), it is worth pointing out that the Specials are not blocking any standard stories - they are extra releases slotted into the months where normally there would not be a Doctor Who *video release..*

THE LEISURE HIVE

Brilliant! Great! What? *The Leisure Hive*, of course. After reading the fantastic archive (**DWM 191**) I found that this story is *Who* at its best. Later Tom Baker stories are really wonderful with great storylines, costumes and music. The incidental music for *City of Death* in particular is brilliant. Why don't the BBC realise that Seasons Seventeen and Eighteen are the best in the show's history?

Katrina Booth,
Northern Ireland

With all due respect to Lovett Bickford (**DWM 191**) his opinion that "*Doctor Who* is irrelevant to the Nineties... very expensive... don't do it", this implies that he doesn't seem to have *any* clear understanding of what makes the show survive. It changed its style constantly to attract the audiences of the Seventies and Eighties and to dismiss the entire series as "a bit Sixties" is nonsensical in the extreme! Bickford's apparent belief that good stories must stand or fall on "sophisticated" special effects, in the style of *Star Wars,* indicates that he has no idea of what the audience wants from *Doctor Who*!

Certainly *Star Wars* raised viewers' expectations in the fantasy genre for glossy, expensive effects. But the *Star Wars* trilogy ended ten years ago - it's history! Late Seventies flashy TV fantasy series such as *Buck Rogers* and *Battlestar Galactica* had short life-spans. The supposedly slick and realistic techniques used in these shows simply don't have the audience pulling-power in the Eighties and Nineties.

Even if the budget existed for a super-hi-tech *Doctor Who*, the show would still be dismissed as "dated" and a "*Star Wars* throwback". That era of film has already become old-hat! It's the scripts and acting that have enabled *Doctor Who* to survive and if the BBC executives get their priorities right (at last), it could continue through the Nineties. *The New Adventures* and the comic strips prove there's no shortage of imaginative writers.

R Hardy,
Shepperton,
Middlesex

DATA COILS

Entries 50p per word, cheques, postal orders or International Money Orders payable to Marvel Comics Ltd. Amount includes VAT: multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. PLEASE WRITE YOUR ENTRY CLEARLY. Send to Jane Smale, **DWM** Data Coils. Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. For copyright reasons, we cannot accept offers to swap or sell video material. All entries must be received by deadline specified: late entries will be held over until the next issue. Cancellations should be in writing six weeks prior to publication date.

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Because YOU demanded it - our *free* postcard series resumes next month with the first four in a set of twelve cards devoted to some of the Doctor's most popular companions! Plus - in 1984, five years after their last major appearance in *Doctor Who*, the Daleks returned to the screens in *Resurrection of the Daleks* - this issue's pull-out and keep archive feature. Philip MacDonald examines the impact of historical stories during the Sixties and Peter Howell describes his time working on *Doctor Who* at the Radiophonic Workshop.

It's all in

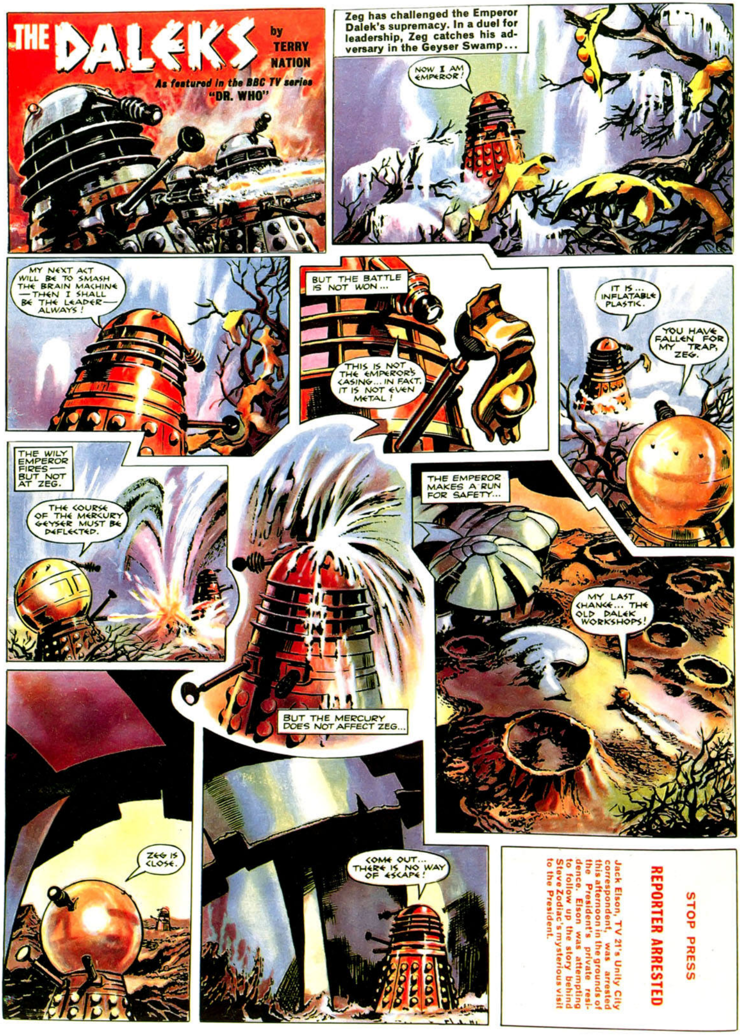
Doctor Who Magazine 194

on sale 26th November 1992

THE DALEKS

by TERRY NATION

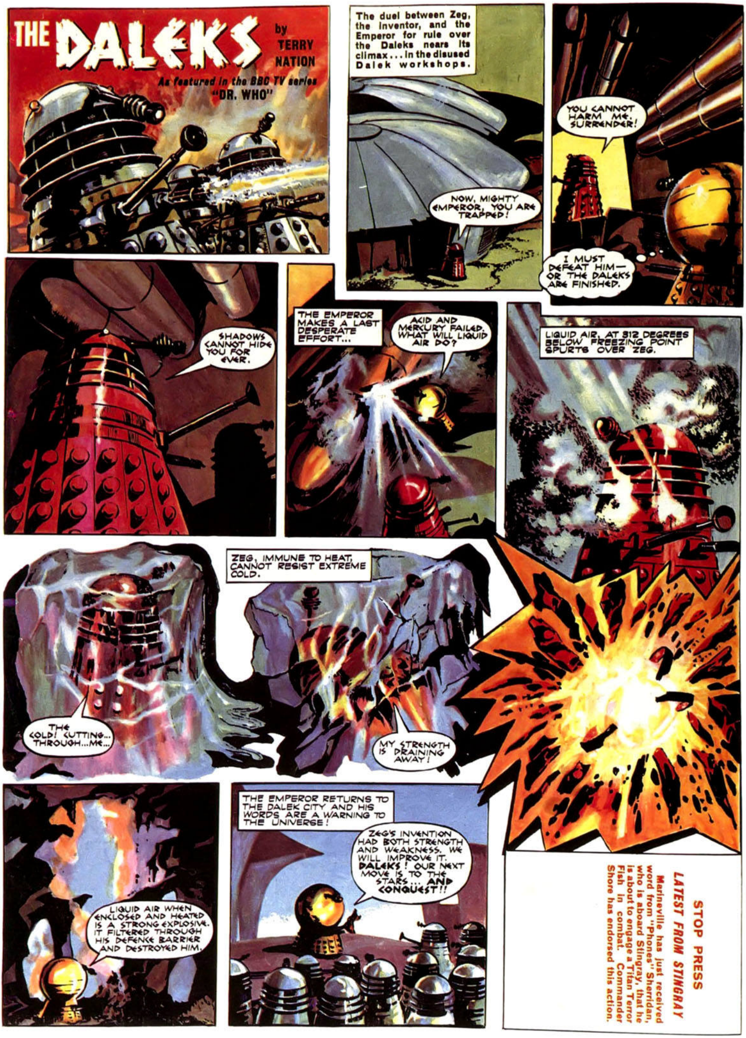
As featured in the BBC TV series "DR. WHO"


Zeg has challenged the Emperor Dalek's supremacy. In a duel for leadership, Zeg catches his adversary in the Geyser Swamp...
NOW I AM EMPEROR!
MY NEXT ACT WILL BE TO SMASH THE BRAIN MACHINE —THEN I SHALL BE THE LEADER— ALWAYS!
BUT THE BATTLE IS NOT WON...
THIS IS NOT THE EMPEROR'S CASING... IN FACT, IT IS NOT EVEN METAL!
IT IS... INFLATABLE PLASTIC.
YOU HAVE FALLEN FOR MY TRAP, ZEG.
THE WILY EMPEROR FIRES— BUT NOT AT ZEG.
THE COURSE OF THE MERCURY GEYSER MUST BE DEFLECTED.
BUT THE MERCURY DOES NOT AFFECT ZEG...
THE EMPEROR MAKES A RUN FOR SAFETY...
MY LAST CHANCE... THE OLD DALEK WORKSHOPS!
ZEG IS CLOSE.
COME OUT... THERE IS NO WAY OF ESCAPE!

STOP PRESS

REPORTER ARRESTED

Jack Elson, TV 21's Unity City correspondent, was arrested this afternoon in the grounds of the President's private residence. Elson was attempting to follow up the story behind Steve Zodiac's mysterious visit to the President.


THE DALEKS
by TERRY NATION
As featured in the BBC TV series "DR. WHO"
The duel between Zeg, the inventor, and the Emperor for rule over the Daleks nears its climax ... in the disused Dalek workshops.
NOW, MIGHTY EMPEROR, YOU ARE TRAPPED!
YOU CANNOT HARM ME. SURRENDER!
I MUST DEFEAT HIM— OR THE DALEKS ARE FINISHED.
SHADOWS CANNOT HIDE YOU FOR EVER.
THE EMPEROR MAKES A LAST DESPERATE EFFORT...
ACID AND MERCURY FAILED. WHAT WILL LIQUID AIR DO?
LIQUID AIR, AT 312 DEGREES BELOW FREEZING POINT SPURTS OVER ZEG.
ZEG, IMMUNE TO HEAT, CANNOT RESIST EXTREME COLD.
THE COLD! CUTTING... THROUGH...ME...
MY STRENGTH IS DRAINING AWAY!
LIQUID AIR WHEN ENCLOSED AND HEATED IS A STRONG EXPLOSIVE. IT FILTERED THROUGH HIS DEFENCE BARRIER AND DESTROYED HIM.
THE EMPEROR RETURNS TO THE DALEK CITY AND HIS WORDS ARE A WARNING TO THE UNIVERSE!
ZEG'S INVENTION HAD BOTH STRENGTH AND WEAKNESS. WE WILL IMPROVE IT. DALEKS! OUR NEXT MOVE IS TO THE STARS... AND CONQUEST!!

STOP PRESS

LATEST FROM STINGRAY

Marineville has just received word from "Phones" Sheridan, who is aboard Stingray, that he is about to engage a Titan Terror Fish in combat. Commander Shore has endorsed this action.

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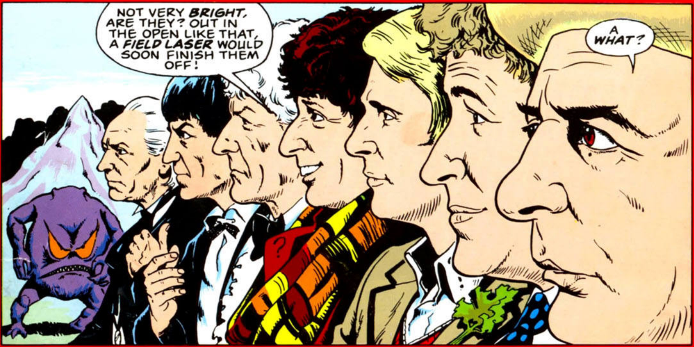
NOT VERY *BRIGHT*, ARE THEY? OUT IN THE OPEN LIKE THAT, A *FIELD LASER* WOULD SOON FINISH THEM OFF!
A *WHAT?*

presenting strips featuring all seven Doctors from the last three decades of British comics.

LOOK, THERE'S GRANDFATHER! ANY MOMENT NOW THAT BURNING RAY WILL REACH HIM! WE'VE GOT TO STOP IT!

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